

GETTING TOGETHER

by EDNA GEISTER



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GETTING TOGETHER

EDNA GEISTER



Books by EDNA GEISTER

GETTING TOGETHER

LET'S PLAY

WHAT SHALL WE PLAY?

THE FUN BOOK

IT IS TO LAUGH

ICE-BREAKERS AND THE
ICE-BREAKER HERSELF

New York:

George H. Doran Company

GETTING TOGETHER

FUN FOR PARTIES OF ANY SIZE (2)

BY

EDNA GEISTER

AND

MARY WOOD HINMAN



NEW

YORK

GEORGE H. DORAN COMPANY

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GETTING TOGETHER
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FOREWORD

Grand March Figures are without question the most popular and most successful mixers for large parties of any kind. Therefore Mary Wood Hinman and I have prepared an entire chapter, Chapter III, of figures that have proved easy of execution and sure in their social values.

In response to repeated requests for large group games this book, with the exception of Chapter VI, which is devoted exclusively to small group entertainment, is made up of material that meets this need. It is possible, however, to adapt all of the large group material with the exception of Grand March Figures to small group use.

Grateful acknowledgment is made to A. S. Barnes & Company, New York City, Publishers of the Five Volumes of Hinman "Gymnastic and Folk Dancing."

EDNA GEISTER.

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CHAPTER I

STUNTS

What's Wrong About This?

A small group of performers put on nine or ten stunts, each one of which portrays some error which the audience is to detect and name at the end of each performance. Guests are asked to keep their thoughts (however painful) to themselves until the performers have finished with their action, at which time the audience is privileged to tell just what is wrong with the performance. They usually avail themselves of the opportunity with relish.

However, even audiences are not infallible and there is often an error in their judgment. In this case the leader announces the real error. For example, a man is shown eating a roasted chicken by tearing it apart and eating it off the bone. The obvious error is a matter of etiquette. The real error, as announced by the leader, is the point that the doctor has forbidden him to eat meat. Further errors of the same type are as follows:

1. Three fat people try to crowd under one small umbrella. (It is not raining.)

2. A bride and groom hippity-hop down the aisle of the church. (The groom already has a wife in Keokuk, Iowa.)

Local take-offs can be used very successfully.

Further stunts, any one of which can easily be enlarged upon, which are typical of the kind of errors easily portrayed are:

1. A husband tries to force money on his wife.
2. A little boy carefully washes behind his ears.
3. A woman who has been married for ten years tells her husband how perfectly perfect he is, and why.

One Lovely Day.

A business man has a bad cold and must spend a day at home in bed. He is shown in bed, with his wife and mother-in-law in fussy attendance. They fairly kill him with kindness, taking his temperature every two minutes; pouring quarts of medicine down his throat; putting a hot water bag at his feet and then changing it to his head and then changing it back to his feet and finally plopping it down on his face while they rush off at hearing the baby cry.

He is thankful for a bit of peace but almost at once his wife dashes in with a crying baby in her arms and asks him to take care of the baby while she washes the dishes. (The baby may be a doll which says, "Maaa! Maaa!" when bent).

Just about that time a caller arrives to cheer him up. The President of the Ladies' Aid has heard of his illness and she does her duty by calling on him. She talks without taking a breath for three minutes straight, pref-

erably about all the awful illnesses she has ever heard about. She closes her visit by cooling his fevered brow, smoothing the blankets, giving him copious advice and inviting him to the ice cream social on Wednesday night.

The new maid brings in his breakfast on a large tray which is very top-heavy and covered with heavy crockery. Just as she gets to the bed she trips and all but falls, the tray tipping to a perilous angle so that all the crockery cannot help falling on him. There is inevitably a scream from the audience at this point, but—all the crockery has been fastened to the tray by means of adhesive tape, so no lives are lost.

His mother-in-law then brings in her knitting and they have a cozy little chat together while she talks to him about his faults, "Just for your own good, dear boy!" His wife joins them, together with two of the neighbors. Sitting on the side of the bed they have a glorious gossip. One of them gets excited in telling a story about a neighbor who is "A nawful housekeeper!" and in her excitement she makes a gesture that slaps him square across the face. She apologizes and then does the same thing again.

He is getting more furious every minute and just as she is about to again emphasize her point on him he makes one large dash out of bed, throws all the bed-clothes over his wife, mother-in-law, and neighbors, and makes a frantic exit to peace and quiet.

Modern Mind Reading.

Two performers are needed for this stunt, one to do most of the talking and the other to read his mind and take words out of his very mouth. The first one tells

the audience about the wonderful sympathy they have for one another; that one of them can be thinking of a thing and the other one immediately thinks of the same thing. They then demonstrate their "sympathy."

To prove that there is no collusion between them number one goes down into the audience while number two stays on the platform. Number one then starts to "think," and exclaims, "Holy—"

Number two immediately cries out, "Smoke!"

To the utter amazement of the audience that was just what number one was thinking of—"Holy smoke!"

Number one, proud of their success, demonstrates further by crying out, "Suffering—" and number two comes back quick as a wink with "Cats!", whereupon they both beam proudly and admit that they are really quite clever.

This goes on for a moment or two, any well-known slang expressions which are made up of two words being used. But number one is not satisfied with the transference of thought of slang expressions only, so to demonstrate their skill in guessing objects touched he touches the hair of some woman in the audience and says, "Would that I had the do and dare to put my lips to this fair—" and number two, who has turned his back, cries out, "Hair!"

This too may be elaborated upon, number one using rimes or descriptions to give his confederate a clew. But the performance comes to an untimely end when number one puts his hand on the watch chain of some man in the audience and says, "I have my hand on something that belongs to Mr. Brown. It is round and brassy and hollow and it rattles. What is it?"

"Mr. Brown's head!"

Epitaffy.

This is a commemorative scene. Two people mourn their dear departed, bringing back fond memories by reading the epitaphs on tombstones.

The epitaphs have to do entirely with the outstanding weaknesses of the departed, such weaknesses as might have caused their hasty departure from this orb. The tombstones are pieces of white cardboard cut in tablet form, while the "corpses" themselves form the graves by lying flat on their backs, being covered with a sheet and crossing their arms to hold up the tombstones.

There are no lights. Suddenly a loud sobbing is heard and the two mourners appear carrying a lighted spotlight. The grief of one of them is quite pronounced and in answer to the comfort bestowed by the other she bewails the fact that some of her nearest and dearest have departed this life simply because of their shortcomings. To the accompaniment of much sobbing they proceed to read aloud the epitaphs describing these shortcomings which have to do entirely with well-known weaknesses of members of a club, a camp, a church, a school, or any other organization which brings its members into close contact with each other. A typical epitaph might read as follows:

"Here lies the body of John McGee;
He fished his life away, did he.
He fished on weekdays and Sundays too;
He fished when the skies were gray or blue.
He fished when he should have been saying his prayers;
He fished when he should have been watching affairs.
When his wife caught him fishing on a deep pool's brim
She quietly pushed the poor fish in."

After the reading of each epitaph the second mourner makes some fitting remark such as "Yes, and fishermen don't go to heaven, either!" to the accompaniment of noisy sobbing.

Just at the conclusion of the reading of the eight or ten epitaphs the tombstones suddenly sit up with a blood-curdling, "Yahoooooooooooooooo!" and the mourners leave those parts with extreme haste.

Dramatic Dramatics.

The local Dramatic Society is portrayed as putting on a short skit under the direction of a skilled director from New York. This director asks them to go through it once for him, just as they have been rehearsing it, in order that he may intelligently criticize their action. They run through the skit for him, the word "run" being used advisedly. They break every known vocal speed limit and so mumble their words that they themselves hardly know what they are talking about. Their faces are kept absolutely expressionless.

The director is stunned into silence for the first three or four minutes, but just before the skit is finished he comes out of his trance and, interrupting them, tells them in beautifully effective language that deaf and dumb mutes could have excelled their performance. The main theme of his harangue is that they are to use their lungs, their voices, and their faces in portraying their parts. He then demands that they go through the skit again, threatening to expel the players who cannot make themselves heard—and felt.

The performance is repeated, but only a person deprived of all his five senses could call this a repetition of the first performance. Each person shrieks out his

lines at the top of his lungs, accompanying the words with violent gestures and more violent facial expressions. The performance closes with one final shriek from all the performers, whereat the despairing director falls in a swoon.

Any dialogue which lasts not more than four or five minutes will serve very well. The theme of the dialogue is immaterial except that a sad ending, shrieked out, is always effective. No audience, however clever, will be able to get a single word of it. No audience will want to.

Elocution.

It takes a brave spirit to put on the following elocutionistic exhibit. The elocutionist is to give a familiar recitation or some well-known limerick just as it should be given, and then, for variety's sake, to give it as it might be given by the following people:

- | | |
|----------------------------|------------------------|
| 1. A Four Year Old. | 7. A Pantomime Artist. |
| 2. An Actorine. | 8. A Train Announcer. |
| 3. A Gossip. | 9. A Jazz Hound. |
| 4. A Man with no palate. | 10. A Forgetter. |
| 5. A Stammerer. | 11. A Bashful Buddy. |
| 6. Grandma, with no teeth. | 12. A Society Girl. |

The Truth Balloon.

An arrangement is made whereby a toy balloon can be seen by the audience but is operated from behind the curtain. The operator must be skillful and long-winded in order to give a convincing performance.

A wife is questioning her husband, confident that she

will get the truth because she has just dismissed a truth doctor who left with her his truth-detecting device, a balloon that is so sensitive to falsehood that it will swell up whenever a lie is told in its presence. Her husband, who comes in just as the doctor is dismissed, does not notice the balloon for his wife maneuvers to place him so that his back will be turned to it.

She starts the inquisition by asking sweetly, "Where were you last night?"

"It's a lie!" he bursts out instinctively, whereupon the balloon swells noticeably.

The wife then proceeds to ask him about his movements during the past few weeks during lunch hours and certain business conferences that kept him at the office, and concerning the amount of money he makes and spends as compared with the amount she gets from him.

Evidently the lies he tells are a mixture of white, black, and gray ones for the balloon swells almost to the bursting point at times, while at other times it goes up in one sudden puff and subsides as suddenly. To her surprise he even tells the truth occasionally, for the balloon shows no interest at all in some of his answers. That she is suspicious of its worth at such times is evident from the unkind looks she directs at it.

But her patience is short-lived and at one big black lie that he tells about never, never, *never* having played golf in the afternoon when he should have been at the office, she points to the balloon and excitedly tells him that through the lie-detecting ability of the balloon she has enough evidence against him to put him in jail for two lifetimes.

At first he is utterly astounded and confused at being

caught, and then he becomes angry and calls her a poor sport and asks if she has never told a lie in all her life in order to escape a nagging.

She draws herself up and with haughty scorn says, "Never! I have never told a lie in all my life!" at which awful lie the balloon swells up until it bursts.

A Basket Bawl Game.

As an encore to a stunt that received much applause a group may announce that a demonstration of expert basket ball will be the next thing on the program. At the referee's whistle the players jump out onto the platform, each one of them with a waste basket on his head and bawling at the top of his lungs.

The Beauty Shop.

A pretty girl is shown in a hotel beauty shop having a facial and a manicure at the same time. The two operators are talking animatedly about Veta Voyle, the new movie queen they saw the night before. The patron, whose hair and clothes are well protected, is getting gobs of cold cream slapped down anywhere on her face and the operator's fists rest in her eyes while the operator leans on her and talks to the manicurist about "Veta Voyle, that swell movie queen we seen last night."

The manicurist uses a lawn shears (a very dull one, please!) in cutting the nails; a large butcher knife to chop off the ends of cuticle; and a shoebrush to polish the nails. Both the operators use slapstick methods in taking care of their patron but the greater part of their energy is spent in talking, in spite of the repeated requests of the poor patron for a bit of attention.

They simply push her in the face and back into her

reclining chair and go on talking about how they are simply dying to meet the movie queen whom they hear is staying at that very hotel!

Finally the patron can stand it no longer and gets up out of the chair in a rage, with cold cream dripping from her. Putting on her wraps she glares at them and says freezingly, "You may charge this to my room account, to Miss Veta Voyle!" and passes out of the picture while the operators fall in a dead faint.

Misplaced Letters.

Any well-known limerick can be made even more ridiculous than it is in its native state by exchanging the first letters of two words of each line. For example:

I never saw a curple pow,
I never hope so tee one.
But this I know is trurely sue—
I'd sather ree than be one.

Mary lad a hittle lamb;
Its wheece was flite as snow.
And everywhere that Wary ment
That samb was lure to go.

The stoy bood on the burning deck,
Peating eanuts by the peck.
Mis hother called; he would not go
Because he loved pose theanuts so.

Reverse Action.

Any stunt that is put on backwards is guaranteed to win the blue ribbon for foolishness. The skit is first

given "as is" in order to give the audience some inkling of what it is all about. It is then given backwards, the action beginning with the end of the skit and continuing through to the beginning. All of the dialogue and movements of the players are in reverse.

Any short skit with considerable action will serve, especially if that action, when reversed, makes for ludicrous situations.

The Ladies' Aid.

The Ladies' Aid has its monthly meeting at the home of Sister Blackburn who greets them cordially in the language of the Alphabet. Her voice is cordiality itself, while her language is simplicity personified. She uses only groups of letters of the alphabet. She gushes, "O! A.B.C.! P.D.Q.? OK.?"

After all the guests have arrived the chairman calls the meeting to order in authoritative tones: "S.O.S.! L.M.N.O.P.Q.R.S.T.U.V.W.X.Y.Z.!!!!!" while all the women surreptitiously sniff at this show of authority. She presents the business of the meeting in a ladylike way but provokes a most unladylike discussion which ends in a vote being taken, the victors smirking and murmuring triumphant phrases like "B.V.D.!" and "S.W.A.K.!", while the losers scowl and mutter, "T.N.T.!", "K.K.K.!" and "I.W.W.!"

They pretend to enjoy the refreshments thoroughly and ask sweetly, "M.I.K.?" while the hostess shakes her head and says, "F.H.B.!", but when she is not looking they look scornfully at the food and say "N.G.!", "A.W.O.L.!", and "C.O.D.!"

The meeting ends in a riot of polite phrases such as "I.O.U.!", "R.S.V.P.", and "U.S.A.!"

The business of the meeting may be carried on in terms that include the following:

D.M.C.	O.R.U.O.K.?	E.G.	A.M.
R.F.D.	U.S.N.	I.E.	P.M.
K.C.	M.S.S.	P.O.	H ₂ SO ₄
F.O.B.	N.B.	S.S.	H.C.L.
H ₂ O	P.S.	T.B.	L.L.D.
P.H.D.	M.D.	D.D.S.	M.A.

The Subway Stairs.

This calls for four or five tall thin people. Six arm-chairs, or any kind of chairs of even height which will fairly well hide the feet of the performers, are placed in a row across the front of the room. The performers appear from one side of the room and with set, serious faces go behind the row of chairs, walking very close to the chairs. They gradually disappear behind them as though going down a stairway.

This is done by lowering the body by sections. Behind the first chair the performers bend one knee a very little bit; next the other knee; and then they make a deeper knee-bend. Finally the performers are down on both knees, whereupon they squat low and finally crawl out of sight. Backs must be kept straight and heads upright or the entire effect is spoiled.

The subway riders may then emerge from the subway arm in arm and chatting gayly, gradually coming up from behind the row of chairs.

A Subway Train.

A row of chairs facing the audience gives the setting for the car in the subway. Every known variety of passenger should walk in, fall in, or push in, according

to their various habits and dispositions. Suddenly the car starts with a loud "Ding! Ding!" from the guard, and the whole group start swaying with the motion of the car.

There are workingmen who glare defiantly at the shoppers, while the shoppers glare resentfully at them from the heights of their straphanging. There is the inevitable man who reads another man's newspaper and resents it when the owner of the paper turns too soon; the fat lady who is continually falling over an important looking business man; the stumbler; the two strangers who, back to back in the crowded car, unconsciously hold each other up through the swaying of the car; there are all the usual subway types. And every time the car stops or starts at the guard's "Ding! Ding!" there is a violent upset among the passengers and a great swaying—in the same direction, it is to be hoped.

At every stop the guard, using all his strength as well as his arms and feet, jams more people into the car until there is not thinking room, let alone standing room. Finally the passengers turn on him and the scene is concluded in a turmoil which ends in an empty car, very much decorated with hats, coats, shoes, umbrellas and bits of clothing.

The Bogus Echo.

Passengers are seated in a sight-seeing bus. They are dressed in exaggerated tourist fashion, in flowing veils, goggles and dusters. The bus is made up of rows of chairs with lanterns for lights and an ice cream freezer for the engine.

The announcer tells them that at this point of their journey they are to see the famous Echo Rock, the real

goal of their trip. They all get out of the car, very much excited and eager to see and hear this phenomenon. The guide points to a rock hung up on one side of the room and says, "Now I will throw my voice against the rock and a full moment later you will hear my voice coming back from the other side of the room from that rock over there."

It seems incredible, but they are all willing to be shown and urge him to demonstrate, so turning to the first rock he calls out, "Hi there, Jake!" and after a full moment of tense silence the waiting tourists hear faintly from the other side of the room and ostensibly from the other rock, "Hi there, Jake!"

They are amazed and can hardly believe their ears, so they urge him to try it again. Again they are amazed. One little old lady is more impressed than the others and full of enthusiasm she urges him to show them just once more. But the hired echo was paid to echo only once, not twice, and certainly not three times, and when the guide calls out, "Hi there, Jake!" he, without waiting the proper interval between shout and echo yells back, "Aw go on!"

The tourists beat the guide off the scene.

The Family Album.

Prominent members of a community or organization are represented "As they used to be," in a way that is suggestive of the old family album. Grownups are shown as children, homely, cross, freckled, dirty, cross-eyed and awkward children, the committee in charge being permitted every license, poetic and otherwise, in choosing models to do the showing-off.

The scene is a modern living-room. A hostess is en-

tertaining a caller at tea. This caller is an old friend so naturally their conversation turns to old times. It is also natural that the hostess should suggest sending her maid up to the attic for some old family photographs. The maid produces the photographs, one by one, and as each one comes in the hostess and her friend comment on it, the hostess finally announcing who it is supposed to be.

Photographs should include living models of prominent people as they used to be when they were:

- | | |
|---------------------------------|------------------------------------|
| 1. Babies. | 7. The village beauty. |
| 2. Five years old. | 8. The gay young buck of the town. |
| 3. Bride and groom. | 9. The young minister. |
| 4. The fourteen-year-old twins. | 10. A newly elected deacon. |
| 5. Sweet sixteen. | 11. "Hay ricking." |
| 6. Growing a first mustache. | 12. Bathing at Hick's Point. |

In conclusion the entire album comes on the stage and sings in a falsetto tone, "When you and I were young, Maggie!"

Modern Versions.

Lochinvar done in pantomime with impromptu properties like a flyswatter sword or a whisk broom plume, and Hamlet done in present day slang can be successful beyond a stunt committee's highest expectations.

The Plumbers' Band.

A striking effect can be produced by having members of a mock band attach bathroom fixtures to kazoos and

give their musical numbers via the kazoo-bathroom fixture route.

A tune is ever a tune, whether it comes through a hot water faucet or a piece of soil pipe.

Members of the band should be appropriately dressed.

A kitchen band is also effective. Meat grinders and sink strainers are wonderful conductors of music.

Clown Stunts.

These suggestions for clown stunts may be used for amateur circuses or for an individual group of stunts.

1. *The Steam Roller.* This calls for a great deal of preparation, but a makeshift steam-roller propelled by man-power can easily be made by the boys of the manual training department of a high school. The one requirement is that the front roller shall be bogus, for the climax of the stunt comes when the clown falls down in front of it and is rolled over and flattened out. A covering of black cheesecloth over some springy contraption that will give with pressure will serve the purpose very well.

The roller rolls grandly around the room while the clowns do athletic stunts around it. Suddenly one of them slips and falls under the front roller, whereupon there is a terrible clamor from the other clowns. The engineer and the fireman push any and all levers in their efforts to get the clown from under their roller. But he is too far gone, and eventually the roller again starts forward, leaving in its trail the rolled-out clown in the shape of his clothes which have been laid on the floor exactly as though they had been pressed there.

The clown is of course under cover in the internals of the roller.

2. *The Popgun Sneeze.* One of the clowns is supposed to have a bad cold in the head. At unexpected and otherwise quiet intervals he emits a terrific sneeze, immediately followed by a shot from his gun which he carries concealed in his loose garments.

This same sneezer may have a small rubber hose drawn tightly over his head. Every time he sneezes water spouts out of his ears.

3. *The Modern William Tell.* A sharpshooter boasts that shooting an apple off the head of a friend of his, while he himself is facing in an opposite direction, is an accomplishment of his. The friend gets into position with the apple on his head, the sharpshooter takes his position some twenty paces off, turns around to face the other way, and then with a great many contortions twists about to take his aim. Just as he is about to fire, the target, who has been disinterested in the whole procedure, takes the apple down off his head and starts to eat it.

The sharpshooter is angry of course, but he again gets the stage all set and—the same thing happens.

He is extremely angry this time, and angrily sets up the apple again and aims at his mark. The target again starts to eat the apple. The sharpshooter, however, keeps his aim and shoots a mighty flow of water square into the face of the apple eater. The source of the water is, of course, a concealed can of water attached to the gun by means of a hose.

4. *Modern Surgery.* One of the clowns suddenly becomes very ill. The surgeon gives him all sorts of useless tests, naming each test and its purpose. Such tests may include tickling his nose with a feather to see if it might be his sense of humor that is affected; tickling the

bottom of his feet to see if he be dead or alive; and stepping on him to test the condition of his breathing.

None of these tests seems to get at the root of the trouble so the surgeon gets out his fearful looking butcher knives and begins to operate. With a shout of success he draws out a tin can from the folds of cloth on the clothing of the clown, holds it up before the eyes of his assistant and says, "A can, sir! A can, sir!" (cancer).

He continues with his operating and brings forth two more cans shouting, "Two more! Two more!" (tumor).

The Tourist Coach

This stunt is similar to "The Subway Train," except that it represents a tourist coach in an overland train. Passengers should include:

1. Farmer Hicks and Mrs. Hicks, on their way to see their married daughter out in Ioway. They arrive fully half an hour before the train starts and change the position of their luggage no less than fourteen times. Their crated turkey, which they conceal under Mrs. Hicks' skirts every time the conductor comes around, is the life of the party after the train starts. They are audibly concerned as to whether the hired man will remember to wash the separator with boiling water and water the lambs and keep the calf John away from his mother.

The railroad ticket is of course in Mrs. Hicks' stocking.

2. Two Chinamen who scare the children into hysterics by simply looking at them.

3. A fussily dressed husband-hunter who has a sentimental giggle and tells every one about her beau.

4. A feminist who advocates common sense in women's dress to the extent of wearing men's clothes

and looking anything but common-sensible in them. She gives copious and stern advice to every one in the car.

5. The woman with "a daughter," the only daughter any woman ever had. She tries to bore every one on the car with recitals of her wonderful child, "who is sleeping just now." Soon the paragon wakes up and makes every good right arm yearn for a paddle. She is the train pest and is a wonder in that respect at least.

6. The bride and groom.

7. The observant and curious little girl who asks questions and makes fun of all the passengers and jumps from one kettle of hot water to the next one of hotter water.

8. The stutterer, who insists on arguing.

9. The loud-voiced man who starts every sentence with, "Now just listen to me! I'll give you the straight of it!"

10. The two women who immediately tell each other all about themselves without listening to a word the other one says, one carrying a jazz baby-doll and the other a pet poodle.

11. The good-natured fat man who wheezes, and who lets all the mothers leave their babies with him while they have a good visit over in one end of the car.

12. A conductor who is fussy and gets excited; a newsboy who shrieks his wares in every one's ears and scares them out of their wits; a porter who gets the baggage all mixed and who is suave until he sees the size of his tips.

Several of the passengers eat bananas, oranges, peanuts, and lunches out of boxes. They throw shells, peelings and scrap paper any and everywhere. There is of course a water fight by two small boys who are at the

water cooler at the same time. Their battlefield is by no means restricted to the water cooler area.

But the climax of the trip and the scene is reached when a very fat and foreign looking couple open up their lunch box and with great satisfaction consume large, fragrant, Limburger cheese sandwiches.

The other passengers try faintly and weakly to resist the power of the smell, but there is no resisting it and with one accord they fall over in a dead faint, the conductor, the porter, the newsboy, passengers, all!

CHAPTER II

MIXERS

For Large or Small Groups

The Castoff Exchange.

Guests have been asked to bring along some article of clothing which they no longer want. They are to show this to the doorkeeper, put it on on entering the room and on it pin the number which the doorkeeper has given them.

After most of the guests have arrived the leader announces that she will ask them to exchange castoffs in the following manner: "Numbers 3 and 15 will step to the platform and exchange their castoff clothing."

The moment this is completed numbers 7 and 21 are asked to do the same thing. This exchange continues until every one present has exchanged his castoff clothing for that of some one else.

The fact that the principal of the high school got the pink feather boa of Mrs. Whiting and gave in exchange his worn-out galoshes, which galoshes had to be worn the rest of the evening with a pink silk costume—this fact added very little to the solemnity of the occasion.

Circle Handshake.

Men form one circle and girls form a circle around them. Without much regard for the slow march music

which is being played the two circles start moving in opposite directions, every man shaking hands with every girl and giving his name.

This can be varied by giving each guest a ridiculous expression which must be used in place of his name. For example, Mr. Thorne is to say "Slippery, slithery soap!" every time any one shakes hands with him, while Miss Worth tries to articulate "Seashore Seashells!" The inevitable result is "Slippery, sithery sloap!" and "Sheasore Sheasells!"

The Narrow Path.

Players face for marching and form a large double circle. At short intervals in the circle the leader has placed two chairs with their backs turned to each other and with barely enough distance between them for two people to walk. When the music starts the couples march around, each couple passing through the chairs while walking side by side. Suddenly the music stops and the couple caught passing through the chairs at that moment have to go into the middle of the circle while the game continues.

An alert pianist, who bangs on the piano at just the crucial moment when two wide persons are trying to get through one narrow passageway, can make this a *game* instead of just a game.

"Merrily We Roll Along."

The entire group is divided into smaller groups by one of the many methods for group division. Each group has been assigned the title of some song which title they are to dramatize while the others guess. Suggestive titles are:

1. Merrily We Roll Along. Four or five men rolling across the stage, laughing heartily.
2. Silent Night. A mock knight with his mouth bandaged.
3. All Through the Night. The melodious yowling of cats.
4. Long, Long Ago. An unbobbed head.
5. Ah I Have Sighed to Rest Me. Prodigious yawning.
6. Abide With Me. A man on his knees proposing to a girl.

A variation of the above is to give out titles to groups and ask them to work out movies that will fit the title. Suggestive titles are as follows:

- | | |
|---|------------------------------------|
| 1. Cinderella. | 4. The Family Pew. |
| 2. Main Street. | 5. The County Fair Merry-go-round. |
| 3. The Taking of the Family Photograph. | 6. A Reducing Class. |

Still further variations of this game are to dress as titles of books or to pose as well-known pictures. Book titles might include:

- | | |
|----------------------------|----------------------|
| 1. The Man of the Forest. | 4. The Bright Shawl. |
| 2. Freckles. | 5. Goldilocks. |
| 3. Lady of the Decoration. | 6. The Harvester. |

Coöperation.

This is one of the most successful mixers I have ever used. The leader asks one couple to go into the circle and hippity-hop around the circle, keeping time with the music, until she blows her whistle. At this signal

the man hurries to secure a new partner and the girl goes to find another man, wasting no time in the process. This continues until every one is on the floor after which every whistle calls for a change of partners.

Family Rush.

Each guest is given a slip of paper or is whispered a name which will assign him to one or another of the family groups into which the whole group is to be divided. When every one has been given a name all players are spread out along one side of the room. Members of a family should not stand next each other.

The catcher stands in the center of the room facing them, and suddenly calls out, "All the Ticklepitchers run!" whereupon every member of the Ticklepitcher family runs for all he is worth to gain the other side of the room without being tagged by the Catcher. All who are tagged must go into the center with the Catcher and help him. This continues until the name of every family has been called, the Catcher having a list of the family names used.

When every family name has been called the Catcher faces in the opposite direction and goes through the same process in order to catch all the fleet ones who got by the first time without being tagged. This continues until every one has been caught.

All the Catcher's assistants must stay in the center of the room until after he has called out a name. Otherwise the runners have no chance whatsoever. It is not advisable to play this or any other running game with a group that is made up of more than fifty or seventy-five players.

The Crockery Dash.

Players form a large circle. The leader tells them that a cup and saucer is to be passed around the circle to the accompaniment of music; that the music will stop very suddenly and that the one who is holding the chinaware at that particular time gets a chalkmark against his record. This chalkmark will count against him in some later event.

It is very much to the point to have a cup and saucer for every five players. It is also to the point to have thick crockery, the consideration being not for a slippery handed player's feet but for the crockery.

White Elephant.

This is a case of looking the gift horse in the mouth. Guests have been asked to bring something other than clothing for which they have no further use. These "gifts" are placed on a large table past which guests march during the course of a grand march. Each guest takes one article as he passes.

When they all have gifts they sit in a group on the floor or on chairs grouped in a corner and the leader calls on them one by one to stand up, show their gift, and tell what was the giver's motive in giving up that particular thing, after which the donor of each gift must rise and admit the horrible truth.

Mrs. Brownell is horrified to discover that she gave up an old glovecase because her husband's divorced wife had stolen it.

The Musical Hunt.

Each player has a partner but partners are not allowed to hunt together. The leader announces a hunt

for hidden candies or peanuts or prizes. The rule of the hunt is that no player can himself pick up anything he finds but must call his partner to do it for him. The method of calling his partner may be anything decided upon by the leader, something pertaining to the time of year like gobbling at Thanksgiving time or meowing at Hallowe'en. Singing up the scale is effective at any time of the year.

If it happens to be Thanksgiving the finder calls out, "Gobble gobble gobble! John Foster!"

John Foster runs to pick up his partner's peanut and then immediately leaves her to go out on his own search. The leader and her assistants should be careful of two things—to see to it that partners do not hunt together and that players really do give the required calls rather than just calling the partner's name.

Railroad.

An adjacent railroad route is used as the basis for this mixer. For example, in the east the Pennsylvania would be appropriate. The names of all the important stops are used as names for groups: Philadelphia, Baltimore, Harrisburg, etc., etc. Guests are divided into one or another of these "railroad stops," and each city is asked to show the other travelers its own superiority. Cities are called on in their proper order to "show off" and the judges decide as to their comparative merits.

Statues.

Guests are divided into two groups. One group spreads out along one side of the hall and the other group spreads out along the other side. Each person is asked to take as much room as possible for himself.

The leader and the three judges stand in the middle of the room. The leader is to call out directions for action for one group at a time. When every one is ready she turns to one of the two groups, for example, the north group, and says, "Take a pose showing scorn."

The north group scorns the south group to the best of its scornability. A moment is allowed for the judges to look them over. Then the south group scorns the north group and the judges decide which of the two groups is the better scorner, giving one point to the winner.

This continues for about ten minutes. At the end of the first five minutes it is a good plan to have the leader announce the score up to that point in order to stimulate competition. Orders for "poses" might include:

- | | |
|-------------------------|----------------|
| 1. Statue of Liberty. | 5. Serenity. |
| 2. Grief. | 6. Hurt Pride. |
| 3. Joy. | 7. Piety. |
| 4. Stern Righteousness. | 8. Fear. |

It is almost invariably to the judges' advantage to have heard the leader's announcement as to just what each pose is supposed to portray.

Human Alphabet.

Each guest is given some letter of the alphabet which measures about two and a half inches in height. This letter is pinned on the chest. Guests are divided into two opposing teams with a captain for each team. When the starting signal is given it is the business of each player to find other letters which, together with his letter, will go to make up a word of more than two letters.

There are two impartial judges, one for each team, before whom each "word" must appear for credit. For example, if "t" finds an unemployed "a" and "e" he hurriedly draws them into position before his judge. As soon as credit is given them they go off to find other letters with which to make a word.

A word cannot be duplicated on a judge's list. There should of course be more than one each of all the vowels. A temporary time limit is set and at the end of it the two judges give their respective scores, together with the announcement that two additional minutes will be given for the forming of words at the end of which time the final score will be given.

It is very much to the point for the leader to make an announcement at the beginning of the game to the effect that the first "Time!" will be only for the purpose of announcing the scores at that time in order to let each team know where it stands. Otherwise it might be hard to convince the high score team that the game was not won at the time of the first announcement.

A Cordial Greeting.

The host and hostess or the leader and her assistant stand near the door and greet each newcomer with a most cordial smile, saying, "Why how do you do, Miss Philby!" stretching out their hands as for a hearty handshake. But just as Miss Philby puts out her own hand for the handshake they shake hands with one another instead and leave Miss Philby to shake her own hand.

This can be done to about every third or fourth person.

Kiddy Kar Baseball.

There never was, there never will be anything more painful to look at than baseball on Kiddy Kars. A soft and inoffensive rubber ball is used and the bat is a wand. Only a select few are chosen to play, for the simple reason that kiddy kars are rather difficult to get. Therefore the form of the game depends on the number of kiddy kars available. The usual game is "Pigtail," with a minimum of five players, catcher, pitcher, baseman and two batters.

All players ride on kiddy kars throughout every move of the game. Many of those moves are sudden and unpremeditated.

Modern Stagecoach.

The leader has prepared a story which is a thriller in that it has much melodramatic action. That is not difficult when the story is based on some Wild Western theme which involves bronchos, bold black bandits, timid ladies, rattlesnakes, guns, cattle, cowboys, in fact anything that makes a noise or can be represented by a noise.

The leader and her assistant assign these parts to the guests. If the group is large the assignment is done in wholesale lots. For example, the seven or eight girls sitting in one section, as well as a small group of girls across the room, are assigned the part of the rattlesnakes. The men of one small group are the bronchos and the men of another group are the cowboys.

While the story is being read the action is dramatized, the leader pausing in her reading after the naming of each "rôle" to wait for all guests who were assigned that rôle to dramatize it as directed. For example, the

cowboys shout, "Whoopee!" in ringing tones; the timid ladies scream at the top of their lungs; the bold, black bandits show their teeth and hiss; the guns go, "Bang!", the cattle "Moo!", the bronchos rise and buck, etc., etc.

At the climax of the story the leader shouts, "Ride her, cowboy!", at which all the players are to jump to their feet and do their dramatization en masse.

Human Digits.

Guests are divided into two lines which face each other. Each player is given a number which is cut out of white paper and is at least six inches high. These numbers are pinned on chests. In the case of girls who are wearing white dresses the letters should be pinned on a dark background such as a colored handkerchief or colored crêpe paper.

The leader calls out a number like "438!" and the 4, the 3, and the 8 run down to the far end of the room, face the judges who are standing beside the leader and form the number 438. But it is far more likely to result in 384 or 843! However, the team which first forms the correct number gets one point to its credit. Another number is immediately called, and the score taken. Incidentally, it adds a great deal to the interest of the game to have the score announced after each number has been formed. This continues for about ten minutes.

It is to be hoped that the leader has been able to so manipulate things that the score is a tie at the end of the ten minutes, in which case another and final number is called. That *does* make for excitement.

If there are more than ten on each team the leader

should have prepared a list of large numbers that will take in several duplicates, like 22,171, but in no case is it advisable to play this game with more than twenty on a team.

Music in the Air.

All guests are asked to shut their eyes and ears while the leader hides her whistle. She will hide it in such a way that part of it is in plain sight. At her call every one is to get up and search for the whistle. As soon as each one sees it he must sit down and start to sing some song which no one else is singing. In addition he is to clap his hands and with one foot keep time with the music he is producing. This continues until every one has seen the whistle, the last one to find it being made to regret his tardiness by being listed as a later victim.

The resultant medley of sound is curious, not to say awful! I have seen a leader, who did not "have a heart," hook the whistle on her little finger and keep half the group looking for it a full five minutes, while the other half was forced to go through the agonies of listening to each other's singing.

Self-Introduction.

Men form one line, girls another. Keeping time to music the two lines separate and march around the room. When they meet at the rear of the room they form a single line, alternating first a man and then a girl. They march up the center of the room, halting at the front. The first man goes up to the platform or stands where every one can see him, and introduces himself. He makes sure that every one gets his name by shrieking it at the top of his lungs.

If they do not get the name they may call out "Louder!" and he will have to give it louder until every one hears it. Of course this allows considerable leeway for any one facetiously inclined.

This man is followed by the first girl, and so it continues until every one has introduced himself in his loudest possible voice.

This may be varied by having every one give his nickname; his first name only; or the name he wishes had been given him, but in each case the name must be shouted.

At the conclusion of the introductions they are all grouped together and at a signal shout out their names in unison.

Self-Advertisement.

On arrival each guest is given an advertisement which has been clipped out of a magazine and is asked to write his name on his ad. Each ad is numbered and a record is kept of the person who gets the different ads. The name of the thing which is being advertised has been carefully cut off, so after most of the guests have arrived they are asked to go about and to list the names of as many ads as they can guess, together with the name of the person on whom the ad was pinned.

"Hasn't scratched yet!" stuck for a long time to Mrs. Homer, a notably peaceful person.

Comparative Dramatics.

A variation of "Merrily We Roll Along" is to have each small group given several individual stunts which they are to perform while the others guess what action they are portraying. Some of these stunts are to be

done by all members of a small group while others are to be done by one member only. As each small group collects itself the leader asks one of its members to act as chairman, and gives her the ten or twelve stunts to be done by that particular group. The group chairman doles out the stunts at her discretion and in any order she chooses. The stunts assigned a group must follow each other consecutively without being interrupted by those of some other group.

All the stunts call for very simple action and are to be done entirely in pantomime. The basis for every stunt is some familiar sight or everyday habit. As soon as the audience guesses correctly the action may stop.

The following are typical:

1. A perfect lady throwing a ball.
2. A masher making a date over telephone with the operator. Climax reached when he discovers his wife listening in.
3. An opera singer, with all the action and none of the sound.
4. Walking with tight shoes on.
5. A fat person walking through deep snow.
6. A sleepy father walking the baby to sleep at 2 A.M. Climax—a tack.
7. Having one's picture taken.
8. Preaching a sermon on the weaknesses of modern youth. Matrons in audience are used as example.
9. An organ grinder with a monkey.
10. Eating spaghetti.
11. A row of sick children being given medicine, their individual reception of the medicine offering food for thought.

12. A train announcer.
13. Learning to drive a Ford.
14. A traffic cop.
15. A lady dressing her hair.

Stampede.

The leader announces that they are to have a rodeo; that the first event will be running, and that the judges will look for speed only. Each person is to be given the name of an animal which name he is to tell to no one. The announcer will call for each group of animals in turn to run at top speed to the door and through it. The first one of each group to get through the door will get a prize.

It is emphasized that on the instant that the announcer calls for a group every animal of that group must start at once without waiting for some one else to start. The leader and her assistants then proceed to whisper a name to each one, after strictly enjoining them to tell no one what name has been assigned them.

They are all asked to group together in the corner farthest from the door; to face the door and to "get on your marks" in order to be ready the instant their animal group is called. When they are all ready and everything is dead quiet and a bit tense, the announcer shouts out, "Bronchos!" whereupon the entire group makes a dash for the door, only to get caught in the resultant jam. They have all been given the name Broncho.

A variation of this game is to have a small box of candy in the center of the floor and to announce a similar box of candy for the quickest person of each group of animals. If a very large circle is made around the box they will all be equidistant from it when the call for

the monkeys comes. They *will* bear a resemblance to monkeys, dashing en masse for the candy.

Enforced Handshaking.

It is always futile to ask guests to "Just be social!" or to "Just shake hands with everybody!" Some incentive is necessary.

They are asked to shake hands with everybody as usual, but in an unusual way. Each one is to place his palms up against the palms of his fellow guests, as high in the air as the two of them can reach. He is then to go on to some other guest and do the same thing, and to continue this until suddenly the leader blows her whistle which is the signal for every guest to stand still with his palms held high against the palms of some other guest.

The leader makes a rapid survey of the group for the purpose of discovering transgressors. Any one caught at the moment of changing from one guest to another is a transgressor, and is put on the platform and used later as a victim in some hoax.

Another method of required handshaking is to have guests shake hands with their backs to each other, shaking both hands with arms held out at the sides, wind-mill fashion. This makes for difficulty when one is in a hurry and sees the leader about to blow her whistle.

Elaborated Alphabet Game.

The well-known Alphabet Game has a great many possibilities as to variations. One of the best variations is the question method. The leader asks a question with rather an obvious answer and the players on either side decide what the correct answer is, their captain having the final vote as to their probable accuracy. After their

captain's decision the players holding the proper letters dash to the other end of the room and form the word. If the answer is not correct the judges call out, "Wrong!" and they must run back to their team, decide on another answer and again form the word. The side which forms the correct answer in the shortest time gets the point.

For Church groups the questions may have to do with Biblical history.

For special occasions like Valentine Day, Thanksgiving and Hallowe'en the questions should be appropriate to the season.

The Cross-word method is very effective. The leader calls out, "A negative in two letters!" or, "A three letter synonym for angry!" These synonyms must be very simple if interest is to be kept at its height.

For the benefit of those who do not know the rules of the Alphabet Game a brief résumé follows: Twenty-six players to a team, the two lines facing. Each team has a set of the letters of the alphabet, one team's letters being red and the other black. Letters are painted on cardboard and are about ten inches high. Judges and audience are at one end of the room. The players holding the required letters run to opposite end of room and hold letters on chests to form word. Team which first gets letters into proper place gets one point.

A double letter is represented by wiggling the letter. To illustrate, in beet the "e" wiggles violently. When a letter is used twice in a word, as in vacant, the "a" takes the first required position and then runs around to the other side of "c."

Eleven is the usual goal. Of course the leader does her best to have the score a tie up to the final point. In

some communities an Alphabet Tournament is held, the series to include some seven or eight games. The usual score for these tournament games is twenty-one.

It is always the business of the leader to see to it that every letter gets called out a fair number of times, although of course the vowels are called on the most. But it is possible, with considerable preparation beforehand, to get the consonants on the floor an equal number of times. The following list is typical:

Go	Light	Joke
Bar	Mad	Bullet
Clew	Zone	Had
Yawn	Quit	Figure
Jump	Vapor	Mop
Exceed	Bus	Key
Fill	Zigzag	Vacant
Show	Ax	Quilt
Jack	Vanity	So
Bubble	Fun	Wax
Zest	Whirl	Zero
Very	Mutiny	Milk
Who	Joy	Food
Quick	Quiver	Jaw
Boss	Pore	Prove
Day	Extra	Quality
Fix	Zebra	Quiver
Vacuum	Sob	Bead
Example	Quorum	Zinc
Distinct	Back	Just
Courage	Ship	Quiet
Vow	Flaw	Bomb
Fiend	Queen	Haven

Jungle	Fop	Judge
Kidnap	Dig	Excel
Wafer	Fuss	Zoology
Junction	King	Have
Zeal	Jovial	Week
Quart	X-ray	Zodiac
Zephyr	Ghost	Man

Killjoys.

Men are lined up against the wall while girls face them. At a signal the girls try to make the men smile or laugh. Any man who so forgets his manhood as to smile at a group of girls is politely but firmly invited over to the girls' side where he must do his bit to help the girls weaken the morale of his stalwart brothers. This continues for about three minutes.

At the end of that time the leader will almost invariably find a triumphant grin on the faces of those who could not be made to laugh. She will also find a look of wondering as to what the prize will be. However, this is a queer world, and instead of being rewarded, these men who could not be made to laugh or smile are termed killjoys and are used as contestants in some such punishment as the Kiddy Kar Race.

The Community Circus.

There is nothing more successful as a mixer than having guests produce a circus. They are the performers, the animals, the audience, the circus hands—in short, they *are* the circus.

As each guest enters he is given a slip of paper which tells him what part he is to play in the circus. If the doorkeeper knows the guests at all it will be well to use discretion in assigning parts, even when the assignment

is done in this impromptu fashion. The following "cast" may be arranged for in producing a circus:

1. Clowns (See Clown Stunts under Stunts.)
2. Siamese Twins. (Two people seated on same chair with only one of each species of "limb" showing. Dressed alike as far as possible. Draperies are of much assistance.)
3. A Wild Man.
4. Fat Boy. (Use excelsior for stuffing.)
5. Mr. and Mrs. Tom Thumb. (Two children dressed as grownups.)
6. Monkeys. (They look and act almost human!)
7. Tall Lady. (Girl on top of step ladder which is draped. Shoes peep out at bottom of draperies.)
8. Tightrope Walker. (The rope is laid out on the floor but she walks it as she would were she in mid-air.)
9. The Tattooed Man. (Has designs painted all over him in water colors.)
10. A Bareback Rider. (Rides a plunging kiddy kar around the room, her costume being bareback evening clothes.)
11. Broncho Busters. (Break hobby horses to bits.)
12. Snake Charmers. (Hypnotize four or five dancers into dancing a "snaky" dance, their eyes glued on the eyes of the charmer.)

The ring master has been chosen beforehand, as have his assistants who go about from group to group assisting in every possible way with properties and ideas. Each group has a plainly marked gathering place. The guests receive their assignments at the door and go at once to their training quarters.

A grand march opens the circus, after which each group in turn performs its stunt. A prize of pink lemonade and peanuts goes to the best group.

"Ice Breakers" has an entirely different circus program which may be used to supplement this.

Circle Rush.

(Leaders' Note: The next four games, Circle Rush, Double Circle, Cripple Rush, and Number Partners, may be used as very informal mixers or as a method of getting partners in large groups either for a game which demands that guests be in couples, or for refreshments. For further methods of getting partners in large groups see the Chapter of Grand March Figures. Also numbers three and four under Place Cards. Musical Dining, under Refreshment Stunts, can be used very effectively with large groups.)

The men are lined up against one wall while the girls face them from the opposite side of the room. At a signal the men start walking (running is not allowed) toward the object of their hearts' desire, but when the leader's whistle blows each man is required to turn around and make a little circle before he can again advance.

If the hostess will blow her whistle at strategic moments she can provide some interesting situations.

Double Circle.

Men form one circle and girls another, all of them being seated. The leader removes one chair from each circle and when the music starts they all march around their respective circles. At the sudden stopping of the music they all dash for chairs. The man and girl left

out are partners. One more chair is removed from each circle at every round.

Number Partners.

The men form a line against the right wall while the girls form a line against the left, every one facing the center. The director and her assistants have passed out numbers to every guest, the men's numbers corresponding to those given out to the girls. These numbers may be cut out of old calendars.

When every one has been given a number the music starts and the director calls out, "The man and girl holding number 31 to the center of the room!" and the two people holding that number meet in the center of the room, march up toward the director and turn to their own right, passing behind the line of girls.

As soon as these two have met in the center and have marched off as partners the director calls out "8!" and the two eights meet in the center and join the line of march. The director has a record of all numbers given out, and without allowing for any delays she calls a new number the instant a couple has met in the center of the room.

Cripple Rush.

This method of mixing or choosing partners is successful only when used in a large room. All the men are lined up against one wall while the girls stand against the other. At the signal the men are to rush across the room to get a partner, the joker being that they must hop across on one foot.

If there are more girls than men the girls should hop across the room in this scramble for a partner.

CHAPTER III

GRAND MARCH FIGURES

Mary Wood Hinman
and
Edna Geister

Directors' Note.

1. Whenever the words "right" or "left" are used as referring to the side of the room, or an end of a row, or a wall, etc., etc., it is always the director's right or left that is meant unless otherwise stated.

2. It is assumed that the director stands at the center front of the room and that the line of direction is toward her from the back of the room.

3. The man always offers his right arm or hand to the girl. Therefore the men are always at the left of the girls.

4. There should be no gaps in either the line of march or in the marching circle of couples.

5. If the director will see to it that the leaders, whether they be a couple, two couples or four couples, fully understand her directions, there will be no difficulty with the marching column.

6. As soon as the technique of certain figures is mastered, it often adds to the general enjoyment if the music is accelerated.

7. Whenever the entire group is to be divided into eight long columns it is very much to the point to have the eight leaders in the front line fold their arms and

every one else put his hands on the shoulders of the one in front of him. This forms long connected columns of men and girls. The first column at the director's right will consist of men and the next column of girls, etc., down the length of the room.

8. In a great many of the figures, it is quite necessary for the lines of eight to be even as to the number of men and girls. Further, the line of march for any of the grand march figures should be no longer than a single line of couples reaching from the front to the rear of the room.

9. Grand march figures in themselves are incomplete; they must lead into something. The authors have worked out a series of twelve figures, each figure containing three parts, and there is a logical progression to the social mixer which comes at the end.

10. To avoid unnecessary repetition the first formation called for will be put very briefly. For example:—"Lines of eight, four couples abreast." This will of course call for the entire group to be divided into lines of eight, each line made up of four couples and all of them marching up the center of the room toward the director.

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The following tactics are used to get an unorganized group into marching formation on the floor:

The director stands at the front of the room. All the men form one column and all the girls form another column, behind two leaders who are facing the director. When the signal is given, these two leaders march their columns around the room, the men going to their left and the girls to their right. They meet at the rear of the room, take partners and come up the center of the room

in couples. As they reach the director, the first couple turns to the right and the next couple to the left, the third to the right and the fourth to the left, etc. These two columns of couples meet at the rear of the room and come up in fours, two couples abreast. When the first two couples reach the director they turn to the right and the second four turn to the left, etc. This continues through the entire column. When the lines of fours meet at the rear of the room they come down to the director in lines of eight, four couples abreast.

FIGURE I: A DAY IN THE COUNTRY

1. The Quarrel.

Fours, two couples abreast. Halt and straighten lines and columns. (See Directors' Note Paragraph 7.) The girls in the column which is between the two columns of men then elevate their individual and collective noses at the column of men who were formerly their partners and march forward, turning to their right and continuing around the room until they reach the center rear.

As soon as these girls have gone, the inside column of men, the men who were not their former partners, marches forward. The men in this column turn left and hurry around the room to meet their new girl friends at the center rear.

The new couples come up the center of the room in a single column of couples. In the meantime the two deserted columns turn away from one another and march around the room to the center rear where they meet and, with new partners, follow the preceding line up the center.

2. A Walk Through the Forest.

Fours, two couples abreast. Separate, one couple going right, the other left. When the columns meet at the rear of the room they halt. Every man takes his partner's inside hand, but no one, except the leading couple of the column at the director's right, makes an arch.

The music now starts very slowly, and the two columns advance. When they meet, the leading couple of the left column pass under the arch made by the leading couple at the right. Immediately upon emerging from this first arch, they raise their hands and form an arch under which the second right couple pass. They then lower their hands and pass under the arch made by the third right couple, etc., to the end of the column. At the same time the leading couple at the right has executed this same figure except that they go *over* the first couple and *under* the second, and these two leading couples are followed by every other couple in turn in both columns.

After they start making arches, all are careful to alternate the making of arches and the passing under.

This alternate bridge formation continues until the group has encircled the room twice. As soon as the marchers discover how simple the alternating process is the music may be accelerated, but it is never advisable to have it so fast that there is confusion, until—there is always an “until” in this peaceful life of ours—until the room has been encircled twice. Then, as the columns begin to pass one another for the third time, the director calls out the order for hippity-hopping and signals the music to accelerate its pace until these alternators do not know North from South or up from down. *This* is the point at which to close the figure.

3. The Hunt.

Couples march around the room until the music stops. This is the signal for every one to halt. All partners face one another and take hands, forming a rabbit hutch. In the meantime the director has chosen some ten or twelve "extras" for the center of the circle. (See "The Pirate Raid" for the method of choosing.)

We will assume the extras to be girls. When the music stops these extra girls must quickly select a hutch, run to it, stoop and enter it. As they come up inside, they face the man whom they have chosen for a partner and take his hands, thus robbing their rival of both partner and home.

The dispossessed girl, after dropping her partner's hands, runs out to look for a new hutch. This she must do quickly before the music starts again. Any unfortunate rabbit who is caught without a home when the music starts must go into the center of the circle to counter-march there until the next season of hutch hunting is announced by the stopping of the music. The intervals between open seasons for hutch hunting are, of course, very short.

FIGURE II: WALKING THE PLANK

1. Going Up the Gang Plank.

Two couples abreast, holding hands with arms extended. Halt and straighten lines and columns.

At a command the column of men at the director's extreme right and the column of girls at the extreme left drop hands from shoulders, deliberately turn their backs on their partners, face the side wall and march over to their respective side walls. When that wall is reached

they again face the front of the room in their original column formation.

At the same time, the people who are standing in the two columns in the center of the room face each other and clasp their new partners' hands. They stand in this position for quite some time, so sociability is practically inevitable.

The two outside columns, following their leaders, march around the outside of the room toward each other. The two columns pass at the front of the room with the men's column keeping next the wall and come together at the rear where the marchers meet new partners.

This new arrangement of partners marches up the center of the room and passes through the covered gang-plank formed by the joined hands of the two central columns. As the last marching couple passes under the arch at the rear of the room the arch is lowered and this couple joins the procession and passes up under the remaining arches. Each arch dissolves in like manner until none remains.

2. Merrymaking on Deck.

Eight abreast. Instead of dividing the line as usual *all* swing to the right and march around the room, going past the rear center and marching up the *far side* of the room to a point half-way up the wall where the director has posted an assistant. Straighten columns.

Every one halts and drops hands. Girls stand still. At signal men march forward through the files of stationary girls, across the front of the room and down to a point directly across the room from the girls. In the meantime the girls close ranks and join hands, as do the men, both of them in lines of four.

When the leading line of four men reaches the side center opposite the leading line of girls, these two leading lines turn and advance four abreast toward each other. When the two lines meet, the four men join hands with the four girls and form a circle for the merrymaking around the mast. The other guests stand still.

(It will be of definite value at this particular point to have the first four girls and four men go through the following circling and marching slowly once without music, and have the other guests watch.)

The four men and four girls slide around one complete circle to the right and then reverse a complete circle, finishing in *exactly* their original places. They drop hands as a circle and each man offers his hand to the girl opposite. These four couples turn toward the director and march slowly up the center of the room in twos.

Both leading lines are followed by their next lines of four, who repeat the circling. As each group of four men and four girls emerge from their circling, in couples, they follow the leading couples around the side of the room.

3. The Pirate Raid.

After all the merrymaking circles of eight are dissolved into the column of marching couples the leading couple continues around the room until the circle is complete.

While this circle is being gradually formed the director chooses a group of pirates either from the sidelines or from the marchers, the number selected depending on the size of the company. A good average is about one pirate or broomholder to every ten couples.

In the event—and it would be an event!—that there are more men than girls present the men will of course act as pirates and steal girls. If there is an even number of men and girls the director may ask couples to act as pirates. The girls will have a beautiful time kidnapping men and the men will have the satisfaction of robbing other men of their partners. However, there are usually more girls present, and we will therefore assume the pirates to be girls.

The circle halts and the director gives a broomstick to each pirate. The director explains that while all couples are marching slowly around the room each pirate is privileged at any moment to attack a couple and secure for herself a prize in the way of a man as partner. The pirate then takes her victim's place in the line of march and gives that dispossessed victim the badge of piracy, the broom. This weapon is to be used figuratively and not literally if law and order are to be preserved.

But—this pirating is not as simple as it might seem. As soon as a girl is robbed of her partner and is handed a broom, instead of being allowed to dash to the nearest gentleman and abscond with him she must march around, inside the circle, with the broomstick as a partner, in the opposite direction from the marchers. She is not allowed to go raiding until her chief, the director, says "Go!" This command does not come, in spite of the impatience of these new pirates, until *all* original pirates have secured their prizes in the form of partners and have sent the victims of their robbery out to pillage, armed with their weapons, the broomsticks.

This continues as long as pirating goes on with a zest. Any household accessory that is long and ungainly, like

a mop, a window washer, or a window pole, may be substituted for the broom.

FIGURE III: CONEY ISLAND

1. Crowded Streets.

Fours, two couples abreast. Couples separate when they reach the director, one column turning right and the other column turning left. As these two columns meet at the rear of the room, they halt.

The couples at the right of the director take partner's inside hand and hold it high to form an archway. (They will wish to take *both* their partners' hands and form double arches. They are gently but firmly invited to take but one.) The left column is told *not* to join hands.

Both columns continue to march around the room, the column at the left passing the "archway" column in the following manner:—

The girls pass under the archway while the men march close outside the archway until the entire columns have passed each other.

As they reach the front of the room, the two columns again pass each other. The right column again forms arches, but this time the men of the left column pass through the archway and the girls march close outside it.

The second time the columns meet at the rear of the room they reverse the positions. The left column make archways and the girls of the right column pass under while their men keep close to the outside.

When they meet at the front of the room for the second time the men of the right column pass through the archway and the girls keep close to the arches.

2. The Board Walk.

Lines of eight, four couples abreast. When the front line reaches the director they all swing to their right, keeping close to the wall and marching to a point half-way down the side of the room. On reaching this point, each line swings to the right and marches across the middle of the room until the front line reaches the director, who has moved to a point at the opposite side of the room.

An open space is arranged which divides each line of eight into two lines of four. (See Fig. V, Part 2.) Every one faces this open space. The innermost girl of the front line of four turns to her right and marches down the open space. Then she turns right and marches to the rear, where she halts. This leader is of course followed by the other members of her line of four and this line is in turn followed by every other line of four at the director's right. At the same time, the innermost man on the front row of the group at the director's left turns right and marches around until he reaches the front of the room. He is followed by the rest of his line of four and then by all the other lines of four from the director's left.

The two leaders halt at the center rear and center front respectively until the entire center floor space has been cleared and every one has joined one or other single column of marchers. The two leaders then lead their columns directly toward one another, meeting in the exact center of the room. All new partners join hands, turn toward the left wall and march around the room in a single column of couples.

3. The Ferris Wheel.

March around the room in couples. The director chooses two couples and invites them into the center of the big circle. The two men grasp each other's right hands as do the two girls, whose hands cross above the men's hands. The two girls stand diagonally opposite, as do the two men. This forms a wheel which revolves in the opposite direction from the large outside circle.

At a signal the spokes of the wheel begin to grow in the following manner: Whenever the director's whistle blows each spoke is privileged to beckon some one to join the Ferris Wheel. The men beckon girls and the girls choose men. A person thus invited leaves the outside marching circle and runs to lock elbows with the person of opposite sex who beckoned, being careful to face in the same direction. It is verily a case of running, for the wheel slowly but constantly keeps revolving in the opposite direction from the outside marching circle.

Each newcomer who joins the wheel must beckon to some one to lengthen his spoke when the whistle blows. The director must see to it that the choosing of new spoke-formers continues smartly.

When the available space is filled by the growing wheel the director brings the game to a climax by accelerating the music and having the Ferris Wheel riders hippity-hop, first frontwards and then backwards.

FIGURE IV: MARKETING

1. Going to Market.

Eights, four couples abreast. Space is cleared down the center of the room. (See Fig. V, Part 2.) All lines

of four at the director's right face the right wall. All lines of four at the director's left face the left wall.

At a signal from the director the front line of eight nearest her march toward their respective walls. As the line at her left reach their wall they turn right. As the line at her right reach their wall they turn left.

These two lines meet at the rear of the room and come up the center in partners. After they reach the director they halt and wait until all other lines of four have in turn marched toward the rear, met their own opposite line and come up the center with new partners to join the single line of waiting couples.

2. The Market Place.

Single column of couples. Upon reaching the director they separate, the men going to their left and the girls to their right. When the two leaders reach the center rear they pass, the girls' line keeping close to the wall.

In the meantime the director has forcibly detained the last man in the men's line at the front of the room at a point which is at her extreme right. The leader of the men's line continues marching around the room, up the far side wall, and halts at the front of the room at a point directly opposite the last man. All men "take their distance" between the first and the last man until a perfect "U" is formed. Each man holds his neighbors' hands, forming arches.

The leader of the girls leads her line up to the end of the "U" at the director's right. At a signal from the director all girls join hands and the leader starts weaving her line in and out the "U" arch. She goes in front of the first man and behind the next man, in and out the

arches, and continues this until the entire line of girls has woven in and out the arches formed by the "U." As the *last* girl passes the end man at the director's right he takes her hand and joins the line of weavers. He is followed by every other man in turn.

Another version of this "U" formation is made by having guests come up the center of the room in a single line, each girl to be followed by her partner. This single line forms a "U" with every one holding hands and forming arches. At a signal from the director the man at her extreme right starts weaving in and out the "U," gradually and slowly drawing the entire line after him.

3. The Market Basket.

Lines of eight, four couples abreast. Each line of eight, with hands joined, makes a circle, taking as much room as possible for each circle. At a signal from the director all circles slide sixteen counts to the left, followed by sixteen counts to the right. They halt at a whistle.

The girls of each circle form an inside circle and the men make a larger circle around them. The girls slide sixteen counts to the left and the men sixteen counts to the right, reversing their direction at the whistle.

Every circle then forms a basket, thus: The girls retain one another's hands and step back under the raised, joined hands of the men. Each girl must be careful to keep at the right of her partner. The men, without dropping hands, lower their clasped hands in front of the girls, and this forms the basket! These baskets slide sixteen counts to the left and sixteen counts to the right. The grand finale comes in the accelerated pace set by the music.

If the room is a large one the director may number off the lines by twos. The first row is number "one" and the second row "two"; the third row "one" again and the fourth row "two," etc., etc. Have all the number "ones" face number "twos" who are immediately behind them, and make a circle of sixteen people rather than the circle of eight.

FIGURE V: THE COUNTY FAIR

1. Strolling.

Lines of eight, four couples abreast. Halt and number off by twos. (See Fig. IV, Part 3.) All lines of eight numbered "one," about face. All lines numbered "ones" are now facing lines of eight who are numbered "two."

At the director's signal the two men at the extreme right end of the first two lines march together down the passageway formed by their two lines of eight. As they reach the extreme left of these two lines they offer their arms to the girl at the end of their own line. The two couples then turn to their right and march around the room in a single column of couples.

The two girls who now stand at the extreme right of the lines immediately follow their former partners, march down between the two lines and each takes for her new partner the last man of their respective lines. The two couples follow the first two marching couples in their march around the room.

Every guest in both lines follows in turn. Each one takes the last partner of his own line and follows after the marching column. When the first two lines have dissolved the next two lines take up the figure and this con-

tinues until all the lines have marched away into the column of couples.

2. Sociability.

Eights, four couples abreast. When the front line reaches a point about fifteen feet from the director they are halted.

The leaders in the front row fold their arms while every one else puts his hands on the shoulders of the one in front of him. The director asks that a larger open space be created down the very center of the room by having the four columns at her right take several large side-steps to the right and the four columns at her left take several large side-steps to her left. Every one faces front all the while.

The director now places two guests to act as human posts around which every other single column will march. One she places at her left and one at her right. They both face her and stand about eight feet from her and about twelve feet apart.

The director now invites the two innermost columns, one of men and one of girls, to drop hands and follow their leaders. Each leader marches his column toward the director and then turns inwards around the human post nearest him and all in turn meet new partners. These new couples march together to the rear of the room by passing down the center space with their backs to the director. They turn to their *left* when they reach the rear of the room and continue to march around the room.

The director now invites the next two innermost columns, one of girls and one of men, to drop hands and march forward toward her, pass her, and take new part-

ners just behind her. With this partner they turn *left* and march around the room in a single column of couples.

After these four columns have been drawn out of the center formation the next two innermost columns march forward and around the human posts. After finding their new partners they pass down the center of the room with their backs to the director. Upon reaching the rear they also turn *left*.

The next two columns march forward and pass *behind* the director, find new partners and turn *left* to join the marching couples.

This continues until all eight columns have dissolved into the single column of marching couples. There need be no hurry on the part of any couple to catch up to any other couple. The circle will eventually become complete without any burst of speed on the part of the marchers.

3. The Merry-Go-Round.

Halt, drop hands, and all face the center. Girls form an inside circle and men place their hands on their partners' shoulders. The director drops a nickel into the slot—and there is action! The entire double circle starts sliding slowly to the right, the merry-go-round gradually gaining momentum until it is fairly spinning around. A sudden whistle calls for reverse movement and this spinning circle must stop dead on the very crest of their whirl and slide in the opposite direction. 'Tis easier said than done!

When they have reached their maximum of speed in this opposite direction another whistle calls for a complete halt. After a very brief breathing spell the men

are asked to move a step to their right and place their hands on the shoulders of a new partner. This new partner may be a camel, a gazelle, or even an ostrich; the species depending on the imagination of that new partner. The merry-go-round figure is then executed as before—or is it the merry-go-rounders who are executed?

If the group has the physical stamina to try still another ride the men move again to their right. But it is quite essential that a director watch the group very carefully for signs of fatigue or hyper-excitement.

Close the merry-go-round with a whirl before guests are either fatigued or too highly hilarious for true sociability.

Arrange for human shock-absorbers before the merry-go-round starts. A piano, a chair, a platform edge, or any unprotected protusion can ruin the play and the players. The circle invariably stretches to its greatest possible circumference and just one bump against the edge of a piano can utterly spoil what could otherwise be the most successful game of an evening. Human bumpers placed against every possible obstruction save the figure, technically and physically.

Further, inform the girls who form the inside circle that they play *the* important part; that of the machinery, and that if they drop hands the whole machine falls apart. They are then invited—which is scarcely the word—to get a good grip on each other's hands and to keep that good grip, come what may.

Any good march music may be used for this figure, provided the tempo conforms to the varying rhythms needed in this figure. This game is given in its complete form in Edna Geister's Ice-Breakers, Doran Company,

New York, and in Mary Wood Hinman's Ring Games, Volume III, Barnes Company, New York.

FIGURE VI: NEW YORK

1. Being Met at the Station.

Fours, two couples abreast. Form an open space down the center of the room. (See Fig. V, Part 2.) The two innermost columns march forward to a spot directly in front of the director, where they meet, take new partners, about face, and march down the open space in the center of the lines. They march in a single column of couples, turning to their left at the center rear. After they have all marched down the center the two outer lines repeat the figure.

It is well to mark the spot around which the marchers pass by placing two human posts for pivots, as in Fig. V, Part 2, which is the same figure, augmented.

2. Brooklyn Bridge.

Eights, four couples abreast. Halt the marchers and number off. (See Fig. IV, Part 3.) Each line of "ones" about face. All "ones" are now facing the lines of "twos" who stood directly behind them.

Every guest now takes both hands of the person directly opposite him. Men take men's hands and girls take girls' hands. They hold joined hands high and form an archway. The result should be a series of archways across the room, the opening to these archways being toward the side of the room.

At a signal the two men at the director's extreme right rear drop hands and march across the room under their own archway into and through the next archway;

out of that and into the next archway. They pass thus into each succeeding archway, entering one archway at one side of the room and the next archway at the other side of the room.

The two leaders are immediately followed by the two girls who stood next them. They in turn must be followed by every arch in turn. This continues until all the archways are dissolved and the guests are all marching around the room in a single column of couples; men marching with men and girls with girls—an unsatisfactory arrangement at best!

3. Catching a Car.

All the men form a circle with hands joined. This circle starts slowly sliding to the right. At the director's whistle any girl is privileged to select the streetcar on which she would like a ride. We say "privileged," for even though she has selected a streetcar she has yet to catch it.

The men start their circling slowly, but they gradually gain momentum until they are sliding as fast as mere two-footed mortal man can. It behoves each girl to decide on and catch a streetcar early in the game before the circle gets up speed. She catches a car simply by running after the moving circle until she can put her hands on the shoulders of the men she has chosen—and keep them there . . .!

When the director sees that the circle is moving so fast that more passengers cannot possibly flip a ride, she blows the whistle signal for the circle to reverse its movement. The car starts slowly, as before, and again attains the greatest possible speed. Any girl from the

side lines is privileged to catch an unoccupied car on this second round whenever the whistle blows.

The director continues reversing the action of the circle until all streetcars are occupied.

As in "Merry-Go-Round," the director must be careful to note signs of real fatigue. She can lessen the possibility of such fatigue by controlling the speed of the men's circle through the tempo of the music.

FIGURE VII: EVOLUTION OF WOMEN

1. Cave Dwellers.

Guests follow their leader in a march around the room in couples. All halt. Partners face one another and form high arches by placing their hands flat against their partner's hands. At signal the *last* couple, led by the girl, stoop and march under these arches to the arch made by the leading couple. Immediately after emerging from the cave these two form an arch, thus continuing the curving line of arches.

This couple, when it passed under the arches, was immediately followed by the next couple, which in turn, when it emerged, also formed an arch. As each couple emerges the director guides the formation of the general figure of arches. The figure should take the shape of a circle around the outside of the room, the director making sure that the men are on the inside of the arches.

This may continue until the room has been encircled at least twice, and longer if the game is going well. If it goes particularly well the pace may be accelerated by having these cave-dwellers skip. To date the authors have been able to find no authoritative contradiction to

the assumption that primitive man was a good hippity-hopper.

2. The Suffragette Parade.

The director uses her good judgment as to the opportune moment for dissolving these arches into the original column of couples. When this opportune moment arrives the director watches for the leading couple to emerge from the line of arches and asks them to lead the march around the room as before, with hands joined but no arches. They come up the center of the room. When they reach the director the *girls* turn to the director's *right* and the *men* to the director's *left* and march around the room in single line formation.

When they meet at the rear the couples come up the center in a single file, each girl directly in front of her partner. On reaching the front of the room the leading girl turns to the director's right, *followed* by her partner. (The word "followed" *means* followed. Men will try either to drop their women-folk and walk off independently or will try to walk *beside* their partners, just as though men were women's equals in this day and age!)

The second girl turns to the left followed by her partner; the third girl turns right, followed by hers. This alternating process continues throughout the length of the file. They meet at the rear and the first two girls join hands and come up the center *followed* by their two partners. Eventually the entire column is a formation of lines of two girls with their partners directly behind them. Upon reaching the front of the room the first two girls turn to the director's right, followed by their partners. (How this does hurt those mere men part-

ners!) The second line of girls turns to the director's left, their partners meekly following them.

In the next figure the girls come up in lines of four followed by the men in their lines of four, each man directly behind his own partner.

When they finally come up in alternating lines of eight girls and eight men, they halt. At the director's signal they all face the director's right. To her great surprise every girl finds her partner at her left hand! The leading man who stands at the director's extreme right then offers his hand to the leading girl who stands in the line nearest the director. Together they lead the marchers around the room followed by the other couples in columns of eight, each succeeding column joining on in turn.

3. The Three Graces.

While a complete circle of marching couples is being formed around the room the director has chosen twelve Graces. Her method of choosing them is explained in detail in "The Pirate Raid." We again assume that the extra guests are girls and that these girls will take the part of the Graces.

They work—or play—in lines of three with hands joined and strive to form a circle around any couple in the line of march. We use the word "striving" advisedly, for each couple in the line of march is privileged to help protect any other couple that is in danger. When a group of Three Graces has succeeded in surrounding their chosen couple the girl of the couple joins the circle of Graces and these *four* encircle the man, drawing him into the center of the large circle of marching couples. After the four girls have enticed the man

out of the line of march they move in their circle slowly around him. It is important that the captured man face the director.

When all four groups of Graces have been successful the director suddenly blows her whistle. The girl in each circle whom the man is facing at that particular moment is his new partner and he takes her back into the line of march. The remaining three hurry off to be about their business of capturing a new man.

In a large group the number of Graces should be augmented, the only requirement being that the number be divisible by three.

In judging how long to continue the game the director must watch for the following indications: Continue the game as long as the Graces display spontaneous zest in the hunt and the marching couples spontaneous joy in the protection of those hunted.

FIGURE VIII: THE TRAIN ROBBERY

1. Changing Cars.

Fours, two couples abreast. One couple goes to the right and the other to the left, each leading couple followed by their respective trains. On reaching the rear of the room these two trains pass each other without so much as a How-do-you-do! The train on the director's right keeps close to the wall. Each train continues on its way around the room until it reaches a point half-way up the side wall. All halt. The leading couple of each line then demonstrates the following figure without music:

These two leading couples turn and march toward the center of the room to a point directly under the cen-

tral chandelier. When they meet they halt. Each man drops his partner's hand and offers his right hand to the girl now facing him, who takes it with her left hand and becomes his new partner. One couple then turns to the front of the room while the other couple faces the rear of the room. This is accomplished with no difficulty if the man of each couple will turn to his left.

After these two demonstrating couples have executed this figure they go back to their position at the head of their respective columns and the entire group follow their leaders through this figure, than which there is no more beautiful grand march figure.

The two couples, followed by their own columns, now change partners and turn their backs on one another, as demonstrated, and march to their respective goals, the front and rear of the room. On reaching these goals partners separate, the men going one way in a single line and the girls the other.

Each line continues around the side of the room to the side center at which point the line of girls will again meet a line of men. Again taking partners in turn they march in couples to the center of the room where they once more change cars by changing partners as before with the opposite couple whom they find coming toward them as they approach the center of the room. Once more they advance in couples respectively to the front and rear of the room.

The general effect of this figure is four moving squares filling the entire floor space. This may be continued until every one has gone through the figure at least three or four times.

It will be of real value to the director to have an assistant at the point of intersection in the center to make

sure of the right exchange of partners, as well as to direct correctly each line of march. Further, the director should have a human post placed at every corner or turning point, the marchers being obliged to march *around* the human post, thus assuring no cutting of corners.

2. The Bridges.

Eights, four couples abreast; hands joined with arms extended. Halt, drop hands, and straighten lines.

The column of men at the director's extreme right and the column of girls at her extreme left drop hands from shoulders, face their respective side wall and at signal march over to that side wall and face front.

This first movement leaves a column of girls in the *center* group at the director's right. This column of girls turns toward the center and faces its neighboring column of men which has turned to face it. These two columns form high arches by holding their hands against the hands of their new partners. This same arch figure is executed by the column of men and girls who now form the last two columns in the center group at the director's left. The formation is as follows: There are two covered archways extending the length of the room with their entrance toward the director and their exit toward the rear of the hall, one at the right and one at the left of the director. Both covered archways have a column of girls on one side and a column of men on the other.

The two center columns advance as do the two outside columns to meet at the entrance of the arches nearest them. They join hands with new partners and follow their respective leaders, passing under and down the

archway to the rear of the room. As the two *last* couples pass under the arches formed by the two couples nearest the director these latter couples drop hands and follow the procession and are followed by every succeeding arch in turn.

Upon emerging from the exit of the last bridge the leaders of both columns of couples lead their columns to the center rear where they meet and come up the center of the room in fours.

3. The Holdup.

When this first line of four reaches the director they separate as couples, one couple going to the right and the other to the left. When these two lines of couples meet at the rear they come up the center in single columns of couples. They reach the front of the room and all couples turn right following their leader around the hall until a large double circle of couples is formed. Men are on the inside of the circle. This marching around the room continues through the entire figure.

In the meantime the director has chosen a band of robbers, the number depending on the size of the group. (See "The Pirate Raid.") To avoid monotony we will assume the robbers to be men. Each robber is given a small empty paper bag which he blows up.

When the signal is given every robber is privileged to select a girl as his prey, run up to the partner of that "prey" and burst the inflated bag on his back. At the explosion the robber snatches his prize and takes the place of his victim in the line of march with the partner he has stolen.

After recovering consciousness the dispossessed victim hurries to the chief of police, reports his loss, begs a

weapon and armed with this deadly paper bag he forthwith becomes a robber himself.

As in "The Pirate Raid" and "The Three Graces" this last socializing figure which contains the essence of real play is to continue according to the director's good judgment—and may that judgment be good!

Note: One can buy ordinary paper bags at any drug or grocery store by the dozen at a very nominal rate. It is advisable to have about four dozen on hand for every party.

FIGURE IX: MELTING POT

1. Melting Figures.

Lines of eight, four couples abreast. A division is made down the center of the group. The lines of four on the director's right face the right wall and the lines of four on the director's left face the left wall. Enough space should be left down the center of the room for two couples to march abreast.

At a signal from the director the man at her extreme *right* in the front row and the corresponding man in the last row both march to a point that is the exact side center of the room. They meet there and march up to the director arm in arm. Here they are joined by the two girls from the director's extreme *left*. These two girls came from the front row and the last row and met at the *left* side center of the room and marched up toward the director in response to the same signal.

These four people about face when they reach the director and march down the open space in the center of the room four abreast, the two men at the right and the two girls at the left of their line of four.

They are immediately followed by the two girls now at the extreme right of the front and back rows and the two men now at the extreme left of these same rows. This continues until every divided row of eights has dissolved in turn into the marching column.

This column of fours, two men marching beside two girls, divides when they reach the center of the rear of the room. The two girls turn to their left and the two men to their right. The column of men march around to the side center of the wall at the director's right and the column of girls to the side center of the wall at the director's left. When they reach the center of their respective side walls these leaders turn toward the center chandelier—toward one another, incidentally,—and march toward the center of the room.

When the leading two men from the men's column and the leading two girls from the girls' column meet under the center chandelier the men take the girls directly opposite them and all four turn toward the director and march up the center of the room in *fours*, two couples abreast. The leading couples are of course followed by their respective columns who execute the figure in turn as they reach the center of the room.

2. The Closing Fan.

Eights, four abreast. Halt. Director arranges an open space down the center of the room. (See Fig. V, Part 2.) Guests in each line of fours, after separating from the other half of their line of eight, lock elbows along their separate lines of four. At signal the first two lines of four, one from the right side of the room and one from the left, turn on a pivot, closing like a fan toward the director. To execute the pivot the two innermost

people stand still and pivot while the other three in each line move forward until the two lines of four are facing each other. This closes the fan.

They take the partner the gods have thus provided and followed by each couple in turn march away from the director to the rear of the room. They turn to their left and continue to march around the room. The next line of eights which is divided into fours then repeats this figure, as does each succeeding line until every line of four has pivoted towards and met the opposite line of four and dissolved into the column of marching couples.

3. Broken Basket.

Lines of eight, four couples abreast. All face the right wall. At a signal from the director the girl at the extreme right of the front line leads the line of march around the room, followed by each succeeding line in turn. When the entire group is in a big single circle every one halts. The girls step inside the circle and hold hands, thus forming a circle of their own. The men also join hands and form a circle around the girls.

All form a basket. (See Fig. IV, Part 3.) This huge basket slides sixteen counts to the left and sixteen to the right. At a whistle they halt. The director steps inside the circle and rapidly divides the group into four sections, getting the sides as nearly equal as she can without actually counting them. No one is to drop hands except those at the breaking points indicated by the director.

Each of the four sections steps back against its nearest wall and makes a straight line, the members of each section keeping their hands joined. Two of the sections, the one at the front and the one at the rear of the room,

stand still while the two side sections change partners. The girls in these two side sections drop hands and the men lift their arches and free them. The girls are then informed that it is the urgent business of the moment to rush across the room and to get a new partner before the director's whistle blows. In case the number is uneven and there are not enough new partners on the other side of the room they may return to their own line to get a new partner, but he must be a *new* partner in any case. The director's whistle does not really blow until every girl has a partner, but it adds zest to the game to have the girls uncertain as to just how much time they will have before being ostracized for not having a man.

These newly formed couples simply stand back against the wall, the men remaining in their own places. As soon as the smoke of battle has cleared this same figure is repeated by the sections at the front and rear of the room.

FIGURE X: THE CHILDREN'S PARTY

1. Getting Wound Up.

The object of this figure is to make two snails, one on either side of the room. The men form one snail and the girls the other.

Guests come up the center of the room in couples. When they reach the front of the room they separate. The girls join hands and go to their right and the men with hands joined to the left. The leaders gradually draw their followers into concentric circles, each succeeding circle a little smaller than its predecessor. When each entire circle is revolving about its leader the director calls a halt and asks them to raise their joined hands and form arches.

The two leaders then face the center of the room and *without* dropping hands pass under the arches thus formed. They find a straight passage to the center of the room and draw their followers out of the snail and toward each other. When the two leaders meet they take partners, as do those following them, and come up the center of the room toward the director, in couples.

2. Partners for Refreshments.

A single line of couples. When they reach the director they separate, the line of men marching to the director's right and the girls to the left. When the leaders of the two lines have reached the rear of the room, instead of marching to the center rear as usual they halt in the far corners of the room. The men form a line against one wall, the girls against the other. Every one faces the center.

At a signal from the director the leader of the men's column marches in a diagonal line to the center of the room. Here he meets the girl who is the last marcher in the girls' column. They make a deep bow to one another. The man offers the girl his right arm and together they march up the middle of the room toward the director. Reaching the director they turn to their own right and march down the right wall behind the line of girls and halt at the rear of the room.

As soon as this couple reaches the director the leader of the girls' line and the man who was the last marcher in the men's line come to the center of the room, bow to each other, and march up the room to the director, following the first couple.

This is repeated by all the guests, but the man and girl who are diagonally opposite must await their turn

to march to the center of the room, make a deep bow and march off to join the column of couples.

The director should see to it that a *deep* bow is made and that no one starts for the center of the room until the last marching couple has reached the director. The march music is continuous.

The director may use her own ingenuity in deciding what shall be required of the two people who meet in the center of the room. The girl may be asked to curtsy and the man to kneel at her feet; or perhaps the girl will kneel and the man will have to hippity hop a complete circle around her before he is allowed to march off with her as his partner.

3. The Grab Bag.

Guests march around the room in couples. The director selects ten or twelve extras. We assume these extras to be girls. (See "The Pirate Raid.") These girls separate until they are far apart. Each one stands close to the marching couples with her arm extended so that it barely misses touching the moving circle of couples.

The purpose of her statuesque position is to automatically secure a partner. When the director blows a whistle each extra girl's finger will of course be pointed directly at some couple. The unfortunate girl at whom she points gives up her man and exchanges places with the "pointer."

FIGURE XI: THE JUGGLER

1. Vanishing Lines.

Lines of eight, four couples abreast. Guests in the last row at the rear of the room turn to the wall at the

director's right and face it. The man at the head of the last line now leads his line forward toward the right wall and then up toward the front of the room. He halts when he reaches the director.

At a signal from the director this leading man marches alone across the front of the room to meet the girl at the extreme left of the front line. They march together down the far side of the room. This leader is immediately followed by the girl who was directly behind him. Her partner is of course the man who stands now at the extreme left of the front line.

When all members of the last row and the front row have paired off with partners and are marching around the room in a single column of couples the line which is now the last row of eights turns to the wall at the director's right. They march forward and take partners in turn from the row which is now the front line. They join the marching column of couples as soon as they have paired with a partner. This continues until each new last line has taken partners from each new front line.

It is important that the director see to it that every line carefully follows the prescribed course in taking partners. If, however, at the end there should be an uneven division of men and girls the pairing-off with partners may be very informal.

2. The Maze.

The director has stationed a row of six chairs or human posts along the rear of the room, equidistant from each other, three at the director's right and three at her left. A row of four chairs has also been placed at the front of the room. These chairs are to be used as pivots for the countermarching.

Guests come up the center of the room in couples. When they reach the director they separate, the men turning to their left and the girls to their right and each line continues to march around the room close to the wall.

Each leader passes down his side of the hall and turns back around the chair at the rear of the room nearest his side wall. He turns close against his own line and marches up the room in the opposite direction. This time he turns around the first chair at the *front* of the room. Again he turns back close against his own line and proceeds down the room, turning his line around the next chair at the rear of the room.

These two leaders march and countermarch their lines around each one of their posts in this way. This countermarching in coils brings the line of girls and the line of men closer and closer to each other until they meet just after making the turn of their last posts. These posts are stationed in the center rear of the room. When they meet they take partners' hands and come up the center of the room two abreast.

3. The Magic Hat.

The director has provided a number of old-fashioned women's hats, the more antique the better. She selects ten or twelve extra men for the center of the circle, the number of course depending on the size of the group. The method of choosing these extras and a suggestion as to the number selected may be found under the "Pirate Raid." Each of the extra men is given one of the hats. The hat is not merely given to him but it is planted, firmly planted, on his head.

The guests are marching around the circle in couples,

with the men on the inside of the column. Couples cross both hands as in a skating position. The extra men in the center are marching in a counter direction. At a signal from the director each of these extras is privileged to select a man as a victim and put the despised hat on his victim's head—if he can! However this should not be too difficult, for although the victim is allowed to move his head and shoulders in trying to avoid the hat his hands are of no use to him for they are clasped in those of his partner.

When a hat does succeed in arriving on top a man's head the owner of that head leaves his partner to his defamer and retreats into the center of the room still wearing the hat. He marches contrary to the direction of the large circle until he gets rid of his hat, thereby gaining a partner, a place in the marching circle, and considerable self-respect.

If it should so happen that there are more girls than men—such an unusual occurrence!—the extras should of course be girls and the hats should be men's hats, preferably stiff Cadys or old-fashioned stovepipes.

FIGURE XII: VETERAN'S GARDEN PARTY

1. The Garden Hedge.

Lines of eight, four couples abreast. Lines number off by twos. (See Fig. IV, Part 2.) All lines numbered "one" face the right wall and lines numbered "two" face the left wall. Every one places his hands on the shoulders of the one in front of him. The leader of each line folds his arms and keeps them folded until he joins the marching line.

At a signal from the director the man at her extreme

right in the front line starts the line of march by leading his line over to the side wall where he turns to his own right. He leads his line up to and across the front of the room and then down the side to the side rear where he halts his line. His line is immediately followed by the next line of "ones," who are also facing the right wall, and they in turn are followed by every consecutive line of "ones."

In the meantime the girl who is at the head of the *last* line of "twos" at the *rear* of the room, starts her line of march by marching over to the left wall where she turns to her right. She leads her line down to and across the rear of the room and up the side to the side front, where she halts her line. This line is of course followed by every successive line of "twos." All lines of eight will finally have dissolved into one or other of the two single marching columns.

It will be necessary for the director to have an assistant posted at the rear of the room to start out the right leader for the lines of "twos." The girl leading the *first* line of "twos" at the *front* of the room will think it her inalienable right to start the line of march unless otherwise informed by the director.

Each succeeding line of "ones" and "twos" follows their respective leaders who commence to march. The result is two single files of alternating men and women marching around the room in the same direction, but with the two leaders directly opposite each other. The leaders halt in diagonally opposite corners of the room—let us say in the northeast and southwest corners.

The two leaders, one a girl and one a man, now lead their single files diagonally from the northeast and southwest corners to the center of the room. When the

single files meet they take partners and the leading couple now marches diagonally to the northwest corner and the second couple to the southeast corner. As they reach their respective corners they turn to their left. As in the previous figure every turn is to the left. The leading couples maneuver to gradually close the gap as they circle around the room.

2. The Arbors.

Eights, four couples abreast, holding hands with arms extended. Halt and straighten lines and columns.

The column of men at the director's extreme right and the column of girls at her extreme left drop hands from shoulders and face the side wall. At a signal from the director they march over to their respective side walls and again face front at the director's command.

This first movement leaves a column of girls as the outside column of the *center* group at the director's right. This column of girls turns toward the center and faces the neighboring line of men who turn to face them. These two columns form high arches by placing their hands flat against the hands of their new partners. This same figure is repeated by the column of men and girls who now form the two outside columns of the center group at the director's left. This is then also repeated by the two columns remaining in the center.

The formation at this point is as follows: There are three covered archways extending the length of the room with their entrance toward the director and their exit toward the rear of the room. These archways are flanked by a single column of men over at the director's extreme right and a single column of girls at the ex-

treme left. These two single columns face the front of the room.

These single columns then march forward and each one enters the archway nearest it. They march down their respective archways to the rear of the room, where, upon emerging, the column of men and the column of girls turn toward one another and meet. They take partners and come up the *center* archway in couples. Immediately after the *last* couple of *marchers* has passed under the rear of this central archway this last arch drops hands and follows them and is in turn followed by every other arch until the entire central arch is dissolved into the line of marchers.

Upon emerging from the center archway the leading couple swings the line of march to their own left and enter and pass down the archway which is at their left. When they emerge they again turn to their left and continue across the rear of the room. They enter and pass up the remaining archway and continue their march around the room in couples, eventually followed by all the other guests in couples. Each last succeeding archway has in turn dissolved and followed as the last marching couple pass beneath their arch.

3. The Wounded Soldier.

Couples march around the room. The director chooses ten or twelve men for "wounded soldiers." (See "The Pirate Raid.") These soldiers tie their handkerchiefs around their wounded ankles, after which they cannot and must not step on the wounded foot. The other men are marching around the hall in a big circle with a partner. These marching men have both hands crossed with

their partners', as in a skating position. Each one must also allow his handkerchief to hang out at the side of his pocket on the side accessible to the wounded soldiers.

At a signal from the director all the wounded, hopping soldiers start forth to find relief from their crippled condition. The only possible relief lies in their being able to snatch a man's handkerchief out of his pocket and tie it around the ankle of the owner of the handkerchief. Any wounded soldier able to do this may take the place and the partner of the man whom he has crippled. Each soldier, after thus securing a partner, must be careful to retain his own handkerchief around his ankle so that he may not be picked upon as a target for future crippling.

Each man, after his ankle has been successfully decorated with a handkerchief, becomes a cripple and can only hop on one foot until he is able to tie a handkerchief on an unwilling ankle. This continues until every man's ankle in the marching circle has a handkerchief bound around it.

CHAPTER IV

FILL-INS

Trick Games

The Failure.

Guests are told that it is really a difficult feat to make people laugh when they have no desire to laugh and try to keep from laughing, but that certain nose muscles are ticklish and if touched will almost invariably make the owner of the nose laugh. Four or five people are taken up to the platform or to any prominent place in front of the other guests, are seated in a row, blindfolded, and then told that the leader will try to make them laugh by tickling those nose muscles but that they are to do their best to preserve their gravity. When they are ready the leader goes to them in turn, ostensibly tickling the nose with the tips of two fingers, high up on the bridge and just above the nostrils.

None of them laugh and the trick seems to be a failure at least to the ones who had their noses tickled. The audience seems to enjoy it hugely, however, failure or no failure. None of the victims can understand their enjoyment until their blindfolders are taken off and they discover the fact that the leader's fingers had been generously smeared with lampblack.

Shocking Spelling.

The leader confidentially tells the group that a friend of theirs whom they consider very clever and really quite extensively educated sent her a note asking if she didn't

want a beautiful Angora cat that had no home for the winter, and that the way the word "cat" had been spelled was a distinct shock. She enlarges on the subject as to her surprise and disappointment, being very careful not to exaggerate. Finally she asks the group, "Now how in the world do you think she spelled the word 'cat'?"

If the leader has been convincing in her story she will get a variety of answers, ranging from "K-a-t!" to "C-a-w-t!"

She shakes her head at each answer and finally says in a shocked tone, "No! She spelled it 'C-a-t!'" after which she makes for safety.

Telepathy.

The leader asks the group to write out a rather complicated message on a piece of paper, asking them to be careful to have the message involve some one of the guests. She offers to go out of the room or to close her ears as they prepare and write a message.

When they have the message ready she asks them to place it face downward on the floor in plain sight of all the guests. She then places her foot on the paper and asks them to be perfectly quiet for one full minute so that she can concentrate, promising at the end of the moment to tell them exactly what is on the piece of paper.

She concentrates by staring off into space and looking tense. Suddenly her face lights up and she cries out, "I have it! I know what's on the piece of paper. My foot!"

Pick-up.

The leader claims to be clever at teaching card games to amateurs, claiming to be able to teach an intricate

card game "Pick-up" in less than a minute to any person in the room who has never before played cards. She picks out a pupil, asks him to sit facing her at a small table in front of the others, and then just before starting to play she asks, "You'd like to play this new game 'Pick-up' with me, wouldn't you?"

No matter what his answer is she starts to teach him the game, shuffles the deck, puts it carefully in front of him, and then, with a sweep of her hand she brushes all the cards on the floor and says, "Now pick up!"

Star-Gazing.

An impromptu telescope is made out of a stove-pipe, a cardboard funnel or anything tubular. The far end of the telescope is concealed in some way and the visible part is made to look as business-like as possible. Five or six guests are invited to leave the large group and to go into another room from which they will be called one by one to take their turn at looking through the telescope at the wonders of the heavens, clearly discernible.

Those wonders really are clearly discernible after certain obstructions have been removed. As each observer looks through the telescope with his eye glued to the eyepiece an operator at the other end winks a small spotlight into the telescope and then drops in about a teaspoon of cold water, just enough to thoroughly astonish the observer but not enough to harm his clothing.

A slangy observer once remarked that he "got an eyeful" through that telescope!

The Magic Bottle.

The leader vows that with her nothing is impossible. She chooses the fattest man present, having previously

and privately had a conference with him, and asks him to come to the platform so that she may demonstrate the possibility of the impossible with him.

A quart milk bottle is placed on the floor on the edge of the platform with its neck turned away from the audience. The fat man is asked to go behind the scenes while the leader tries absent treatment on him. Her absent treatment will enable him to crawl into the milk bottle on the stage, this without question, despite the incredulity of the audience.

The fat man leaves the room with no further word from the leader, who for a full moment after his departure looks fixedly at the milk bottle and finally, as if satisfied with results, she claps her hands and says in the tone a hypnotist uses to a subject, "Now you may crawl into the bottle!" whereupon the fat man enters the room on his hands and knees and crawls in *to* the bottle.

More Magic.

A variation of the above is to have the leader announce that she is perfectly well able to push that fat man through the keyhole. In spite of the protests of his loving family she takes him to the table where she writes on a slip of paper, "That fat man!" Asking him to read it aloud she then shoves it through the keyhole.

A Fair Bet.

The leader puts two objects on the back of her hand, shows them to the audience and says, "How many objects are there on my hand?"

At once there is the answer, "Two," but the leader shakes her head and says, "I say there are three."

There is at once a dispute, for there are quite clearly just two objects on her hand. The leader smiles serenely and shakes her head and finally says, "I say there are three. What will you give me if I am wrong?"

Invariably there comes an immediate reply like, "A dollar bill!" or "A pair of gloves!" to be followed by the immediate "arriving" of the better.

The Free Clinic.

Four or five people who are thought to need a dentist's care are asked to leave the room, to be called back, one at a time, for attention from the dentist. A kitchen chair, tilted and braced, may serve as a dentist's chair. Spoons, knives, and forks (with villainous looking knives in the majority) are in evidence as tools. The dentist is in a white coat and looks very business-like and professional as he calls in his patients. He looks very carefully at the front teeth, without, of course, touching the patient, but using a spotlight and opera glasses. He discovers a large cavity right in the front of the mouth and asks the patient what he chooses for a filling, amalgam, porcelain, cement, gold or silver.

The patient is then asked to smile broadly while the dentist, with a spoon which is held upside down, probes to find just where the cavity is. In order to probe it is quite natural that he flatten the tongue, so he carefully puts the spoon in the patient's mouth, depresses his tongue with it and—the scene is over, or rather, it really begins.

The spoon which has been inserted has been damp-

ened the least bit, and on the very tip of the bowl of the spoon has been placed just enough quinine to leave an "impression" on the tongue of the patient.

It seems unnecessary to say that there is a fresh spoon for every patient! Further, it is very much to the point for the dentist to be firm in his flattening of the tongue in order to make sure of transferring the quinine.

The Telephone Book Mystery.

This trick will invariably send an audience home puzzled beyond words especially if the leader refuses to do it more than once, asking her guests to make their solution from having seen it once.

She has previously looked in the local telephone book (it must be a fairly large one) on page 108, and has noted the ninth name. When she is ready to put the thing to her guests she asks some person to come to a blackboard which is visible to all the guests but which the leader herself cannot see. This person is then asked to write down a number of three digits, the digits to be of decreasing value from the left to the right, like 752.

The next order is to reverse that number; subtract the second from the first; reverse the third number and add the fourth to the third; take the first three digits from the left in the result and turn to the page of that number in the telephone book; take the right hand digit of that final number and count down to the name corresponding to that number.

The leader can without question instantly tell what that name is, even though she has never before even heard of that person.

Guests are always amazed beyond belief. They can

never quite understand how she did it, until she tells them at some later date that the final result of the problem in arithmetic which she sets her pupils is always 1089. If 752 happened to be the number chosen the process would be as follows: 752

— 257

—
495

+ 594

—
1089

If the telephone book does not have 108 sheets in it a dictionary will serve the purpose just as well.

Warfare.

The General and his Staff stand in a straight line facing the audience. There are five or six in the line, the middle one being primed to help the General in the grand finale. The General stands at the right of the line, looks at his aide and says, "Eyes up!" and up go the General's eyes.

His aide turns to the one at his left, repeats the order, and up go another pair of eyes. This continues until the last one has received the order. He sends it back to the General who then issues the second command, and in its turn the third and the fourth, etc., etc.

These commands include:

- | | |
|-----------------------|------------------------|
| 1. Eyes up! | 5. Heads bent back! |
| 2. Mouths open! | 6. Right arms forward! |
| 3. Down on one knee! | 7. Left arms back! |
| 4. Down on the other! | 8. Fire! |

The last order is really issued to the confederate alone, for at the command "Fire!" both the General and his confederate push for all they are worth, to the left of course.

The management does not take responsibility for results.

The Persistent Dime.

Two or three people are sent out of the room to be called in one at a time to try a stunt that can be accomplished by persistence only. Each pupil in turn is seated on a chair facing the audience and is asked to wrinkle up his forehead. The leader puts a dime firmly into the wrinkles of the forehead and asks her pupil to try to shake it off. If it falls off the leader blames herself for not putting it on firmly enough and puts it on more firmly. However, it usually sticks pretty firmly.

The leader then tells the pupil that it is a matter of persistence and that if he will shake his head rather violently from right to left and then up and down that it will inevitably come off. She once more puts it very firmly into position, leaning over the pupil from the back and bringing her fingers down over the pupil's forehead.

At the final touch of forcing the dime down into the wrinkles she quietly removes the dime and then tells the pupil that if he will shake with a vengeance he will without question be able to get the dime off his forehead.

The Tasty Competition.

Five or six people who are credited with being "tasty" are asked to leave the room and to wait their turn at

being called back to enter a competition in recognizing the taste of certain well-known articles of food while blindfolded. As each person is called back into the room and up onto the platform or some place which is plainly visible to all the other guests, he is blindfolded, led up to a table and asked to name the different things he is given to taste. Those articles may include cake, syrup, coffee, lemonade and finally, salt.

There never seems to be much difficulty in recognizing the last.

No!

The leader makes a wager with her guests to the effect that she can make some one of them say "No!"

It seems a simple thing to do to keep from saying "No!" so there is usually very little difficulty in getting some one to wager that he can not be made to say the word in question. The leader immediately becomes suspicious and says, "Oh, you know the trick, don't you?"

"No! I don't know it, honestly!" and there is the required "No!"

The Faker.

This is similar to the circus stunt which invites the public to guess which box the pea is under. Three men's hats are placed on a table. The faker invites some one from the audience (really his confederate) to come to the platform for the purpose of demonstrating the famous candy trick. In his hand he has a piece of candy which is wrapped in tissue paper. He invites the man who is supposedly picked at random to place the candy under a hat while he himself is blindfolded, saying that it will be utterly impossible for this man to place the

candy under any one of the hats without the faker's being able to find it at once.

He then blindfolds himself and tells his confederate to go ahead. The confederate frowns and in pantomime asks the audience which hat to put the candy under. With the help of the audience he chooses the middle hat, puts it on his head and proceeds to put the candy under the hat by eating it.

He then unconcernedly leaves the platform, the shout of laughter from the audience inspiring the faker to take off his blindfolder to see what has gone wrong. He leaves the platform in great confusion, giving the audience no hint that he was not completely taken in!

The Initiation.

Five or six very intelligent looking people are chosen from the audience, after an announcement is made to the effect that only intelligent people will be invited to join a secret organization of which the leader is High Mogul. These intelligent people are brought to the platform and are told that the Mystic Plate has the power of discovering the mental power of an individual in so far as his ability to follow directions is concerned. They are shown this plate which is a perfectly innocent, thick, white dinner plate.

They are told nothing more than that but are then blindfolded, asked to stand in a row, and the initiation begins. The leader stands facing them with her back to the audience. Going to each one in turn she asks them to make a circle on the plate which she holds out to them, immediately following that action by making a circle around the nose, trying to make the two circles identical in size.

The next direction is to make a cross on the plate and then make a cross of identical size on either cheek; the next to draw as straight a line as possible on the plate and then across the chin. The last order is to draw all four finger tips across the plate and then touch each one in turn across the eyelids, being careful to start with the little finger.

This finishes the initiation—and the audience, for the clean white plate was exchanged for one on which a plentiful supply of lampblack had been placed.

The Blowers.

Four or five people are asked to leave the room. They are brought back one at a time, blindfolded, to have their sense of direction tested. They are given a candle to feel and are told that the leader will hold that lighted candle directly in front of them after they have been turned around three times; that they are then to try to blow it out at the first blow, but that three trials in all will be given them if they do not succeed at once in locating the candle.

The leader then holds the candle so high up that they could not possibly blow it out, even though she keeps her word as to holding it directly in front of them. But even if they do blow it out, which seldom happens, they are urged to make the second and then the third attempt. For the third attempt the leader substitutes a saucer of flour for the candle, holding the saucer directly in the path of the “blow.”

Mental Telepathy.

This is a very simple trick, but if the leader is clever she can keep a group guessing on it for quite some time.

While the leader is out of the room the group decides on some object in the room which is plainly discernible and when she comes back she is to guess what that object is by reading the temples of those in the front row.

Seated in the front row is her confederate, and she very casually always includes him in her temple reading. If she feels nothing in pressing her fingers across his temples after she wonders aloud if the piano might be the object decided on, then she knows she is wrong, and wonders if it is the clock. Again if she feels no contraction she knows that she is wrong, but the moment she feels him gritting his teeth together she knows she is right, and triumphantly announces, "Yes! You decided on the clock!"

The leader must always be careful not to feel the temples of her confederate just before making her decision. He is often first, sometimes next to the last, but is never in any case last. A perfectly innocent victim is often accused by the other guests of having told the leader what was decided upon just because the leader reads his temples after having had her answer from the confederate, and if she immediately announces, "I have it!"—she implies that she got it from this innocent person.

Dental Impressions.

Five or six people are chosen to come up to the front to enter into a competition which has to do with perfect teeth. Each one in turn is given a sheet of white paper, is asked to fold it, put the folded edge just as far into the mouth as possible and then to bite it in order to give an impression of his teeth.

After they have all done this, the leader takes the im-

pressions, looks at them carefully and finally says admiringly, "My! You all do bite well!"

In Between Games

Ha! ha! ha! ha!

After the first grand march and musical game guests are asked to stand just as they are and to sing with the leader some well-known song like "Yankee Doodle" or "Coming Through the Rye," but to sing with ha-has instead of words, *real* ha-has, not just wordy ones.

Rising Under Difficulties.

Two men of considerable girth are asked to come to the platform, to sit down with their backs to each other, link arms and then stand up together.

It would be thoughtful on the part of the leader to have a stretcher and a first aid kit handy for performers and spectators alike.

Spoon Feeding.

Two blindfolded people whose clothes are well protected are seated on the floor facing each other. Each one is given a dish of ice cream and a spoon and is asked to feed the other, the two spoons being tied together with a string that is about six inches long.

A prize goes to the first one to empty his dish *inside* the other person.

Paper Artists.

Each of the guests is given a piece of paper and is told that if he will follow directions carefully in folding and tearing his paper the results will be worth working for.

The leader then proceeds to give minute and elaborate directions as to the folding of the paper. These directions really mean nothing at all but the guests are urged to follow them carefully. Tearing triangles and semi-circles and scallops out of several folds of paper is no idle jest, but they almost invariably keep at it for the sake of the promised result.

After three or four minutes of careful folding and tearing the leader announces, "And *now* for the unfolding! Fold it across just once more and then—and *then*—and then just throw it away!"

Definitions.

The leader announces that she is going to find out just how much practical everyday knowledge there is in the group by asking guests to define practical everyday words, words which they use several times a day. She asks one person at a time to stand up and give his definition. If she is not satisfied she may ask another guest for another definition of the same word.

Words to be defined should include such difficult and uncommon words as: Money, cat, water, air, breath, wood, rubber, and clothes!

Blindfold Magic Music

A player is sent out of the room after having been told that when he returns he will be asked to find a certain person upon whom the others have decided in his absence. He will be blindfolded but will be guided by the singing of the others to the object of his search. The singing will be loud when he is warm, and soft when he is cold.

The leader should govern the "temperature" of the singing and see to it that there is a great deal of grada-

tion in it. Sudden changes have most interesting effects on the blindfolded searcher. Players' chairs should be as far apart as possible.

Indoor Races

By Means of—

Relay races may be very effective when contestants race by means of one of the following methods:

1. Riding astride a chair. (For men)
2. Roller skating without skates. (Couples)
3. Flying like birds with arms fluttering.
4. Skipping rope in the good old-fashioned way. (Couples)
5. Sliding with one foot on a small rug.
6. Walking with books on head, a successful bow to be made to the next couple with books still on heads before the race can go on. (Couples)
7. Stepping on bricks. Each runner is given two common building bricks, one for each foot. He is allowed at no time to step on the floor but must progress only on top of the bricks.

And in Addition.

Requirements for other relay races might include:

1. Run up to a table, pick up and inflate a paper bag and burst it before running back to touch off the next runner.
2. Roll an Indian Club with the toe to the wall and back.
3. Fan a balloon the length of the room. Balloons

and Indian Clubs are temperamental and indecisive in their movements, and are correspondingly easy to guide.

4. Take the fewest steps possible. Steps are counted. This is a tactful race to put on at a party at which there are present a great many women who are wearing narrow skirts.

5. Contestants race in couples, facing each other, the man going backwards on the way to the goal and the girl going backwards on the way home.

6. Put a pillowcase on a pillow and then take it off before running back to touch off the next runner. (For men only.)

7. Throw a quill; pick it up from point where it dropped and continue length of course.

8. Couples run to place where there has been placed either a barrel hoop or an elastic band which is about the size of a barrel hoop. The girl puts the hoop up over the man's head, and when he has drawn it down over his body she picks it up and puts it in its former place before they may run back to touch off the next couple. Only leaders possessing unkind dispositions will choose corpulent contestants.

9. Carry a very small paper plate on which has been placed about three teaspoons of flour. If the flour spills we are extremely sorry for the contestant, but not so sorry that we will not make him go back to the starting point to have his plate filled again.

Grapevine.

Teams are standing in lines of about eight or ten contestants. Directly in front of each line and about fifteen feet away is a line of Indian clubs, made up of as

many clubs as there are contestants in each team. At the starting signal the first contestant in each line runs up to the clubs, weaves his way through them and back again and runs back to touch off the next runner.

Any clubs knocked down en route must be set up-right.

Human Grapevine.

A race similar to the one above calls for men to be pitted against the girls. If the group is a small one with not more than twenty-five or thirty guests present it is not necessary to have more than two teams, men in one line and girls in the other, but if there is a fairly large group present there should be no more than ten contestants in each line with each row of men pitted against a row of girls.

At the starting signal the first one of each team starts weaving his way back through the members of his team, to the right of one and to the left of the next. When he reaches the end of the line he shouts, "Fore!" and the next contestant starts on his way back. This continues until the first contestant has again reached his place at the head of the line, or until all players are decapitated.

Three heats decide the competition. Then the winning teams of each group compete against each other in just one heat. A triple portion of refreshments is given the winning team.

Oriental Travel.

Men are divided into four or more lines of equal length, all of them facing the same direction. The first line takes the second line as partners; the third line

takes the fourth line, etc., etc. Each team chooses a girl and a strong folding chair.

At the starting signal the first couple of each team pick up the chair, help the girl to sit on it, pick both chair and girl up and run down to the goal line where the men let the girl down and give her the chair. She runs back to the starting point, gives the chair to the next couple and they repeat this performance, as does every other couple.

Booby

Players are seated in columns, all facing the same direction and with anywhere from five to ten in each column. One extra player stands in front of the first column. When the music begins all players in this first column arise and start marching around their row of chairs.

Suddenly the music stops and they all, including the extra player, dash for a seat. The one left without a chair goes over to the second column as their extra player and the second column repeats the performance of the first. The one left without a seat goes over to the third column. This continues throughout all the columns after which all the "boobies" try it out in a column of their own. The one left without a chair at the end is the accredited prize booby.

Passing the Buck.

The group is divided into two lines of equal length, the lines facing each other. When the signal is given the leader of each line starts passing an object down his line, which object must be handled by each player in turn and must be passed from hand to hand and not

thrown. To make sure that it will not be thrown the hostess has planned that the first object to be passed is a brick!

When the brick reaches the player at the end of the line he calls out, "Turn!" and every one in that line must face in the other direction and pass the brick back to the head of the line again. As soon as it reaches him he calls, "Turn!" and they all face the other line again. The leader then at once starts passing down the next object, a fair-sized wooden box.

Needless to say, this object is not tossed from one player to another. A dustpan, a broom, a stone, or anything which is awkward to handle when one is in a hurry and is competing against a group which is in an even greater hurry may be used for the objects to be passed. The hostess keeps score of the team winning each event. Two out of three events or three out of five may decide the race.

Objects for the two lines are of course the same, and they should all be decidedly uncomfortable to handle. It appears to be taking unfair advantage of the guests when leaders choose the following objects for the things to be passed:

- | | |
|----------------------|-------------------------|
| 1. A wire hairbrush. | 4. A pincushion full of |
| 2. A nutmeg grater. | pins. |
| 3. A piece of dough. | 5. A flatiron. |
| | 6. A reed chair. |

NOTE: See the chapter on Stunts for further fill-ins.

CHAPTER V

PICNICS

Picnic Games

Wagon Croquet.

In this age of automobiles it is an imposition to ask guests to walk around while playing games. The thoughtful hostess will provide transportation on all occasions. There is doubt as to the kindness of her thought, however, when guests are invited to play croquet while seated in little wagons. Two small wagons are provided, with a "horse" for each wagon. As each player's turn comes he seats himself in one of the wagons, tells the horse where to take him, and—on with the game.

The rules are the same as those of ordinary croquet, but the results—well, there *is* a difference.

Beanbag Tag.

For corpulent adults who are enjoying an annual picnic this tag game will serve splendidly as a mixer—in more ways than one.

The one who is It is given a beanbag and when the game starts he tries to hit one of the players with the beanbag. The one whom he succeeds in hitting takes the beanbag, becomes It, and in turn tries to tag some one with the beanbag.

The game should be played within limits, geographi-

cally speaking, so that players will not run too far afield in avoiding the beanbag.

Bagged!

Another tag game that never fails to "mix" is the one in which there are two Its, both of whom have paper bags on their heads. Players must remain in a very limited area in order to give these handicapped Its a chance. When an It is able to tag a person he is privileged to take off his bag and put it on the head of the person tagged, thus making him the new It.

More often than not the two Its, being blindfolded by their bags, stealthily stalk each other and triumphantly tag the other It in the happy delusion that they have found a new It.

It is well to have a fair supply of bags at hand.

Treasure Hunt.

Grownups get a real thrill out of searching for unknown treasure, even if that treasure consists of nothing more than candies wrapped in papers, or peanuts, or inexpensive prizes that are more ridiculous than valuable. If the committee in charge finds it at all possible to hide "treasure" in a limited space, announce the hunt after all the guests have arrived, divide the group into two teams, and at a blast of a whistle tell them that the fight is on, it will be found that the pleasure the guests get out of this treasure hunt will more than recompense the committee for their trouble.

At the end of a short period another whistle calls them all back to the starting point where a count is taken and a prize of a double portion of candies or peanuts is given the winning team.

*Picnic Races***Blindfolded Potato Race.**

This race is run just like the old-fashioned potato race except that all contestants are blindfolded, which exception makes for complications.

Three potatoes are laid out in each row, the first contestant of each team being given a knife on which to get the potatoes in his row, one by one, and bring them back to his basket.

When he succeeds in doing this—if he succeeds—his blindfolder is taken off, the potatoes put back in their row and the next contestant goes through the same performance.

The advice given the blindfolded players in this race is copious and explicit. When one is blindfolded and looking for a stray potato it is ever so helpful to have one's coworkers shrieking at one to go north, or southwest, or toward the tree.

Blindfolded Wheelbarrow Race.

Two women and one man, all of them of healthy dispositions, are needed for each team in this race. Each team is given a wheelbarrow in which the lighter of the two women sits while the man and the other woman take respective handlebars. The two drivers are blindfolded and told to race for the goal when the signal is given.

It is the passenger who has our fervent sympathy.

Handicapped Throwing Contests.

Targets are arranged as for regular throwing contests with the exception that distances are a great deal shorter.

A most irregular throwing contest is then staged. Handicaps are as follows:

1. Right and left hands are tied together. Contestants must throw with joined hands.
2. Blindfolders are put on all contestants and on-lookers are warned that they may be mistaken for targets.
3. Contestants turn their backs to the targets and throw backwards.
4. Left arms only can be used.

It is to be hoped that the committee in charge will have the charity to provide extremely soft balls for these throwing contests.

As a last suggestion it may be interesting to note that women do fully as well in any of the above handicapped events. Sometimes better.

The Stilt Race.

Each contestant, or the first contestant of each team, is given a pair of children's blocks, the blocks to be as large as it is possible to get them. At the signal they are to step on one block with one foot; put the other block a step ahead and step on it with the other foot, and so on to the goal and return, the only rule being that they must step on the blocks only.

Blocks are such reliable foundations for one's feet when one is in a hurry.

Sacked and Tied.

Paper sacks are put over heads of contestants and their feet are tied. They are then cordially invited to race to the goal and return.

Musical Race.

Each contestant's feet are tied and he is instructed to jump to the goal and return, the only additional requirement being that he sing at the top of his lungs all the while, this last to add to the pleasure of the guests.

Chilled Enthusiasm.

Contestants are given a large piece of ice for each hand and are asked to keep it there while they race to the goal and back, their feet being tied together.

Tailors' Models.

A very tight and very old-fashioned woman's jacket is provided for each row of men contestants. The first runner puts the coat on, dashes to the goal and back, and gives up the coat to the next runner who does the same thing. This continues throughout the line.

Broad shoulders and broader chests and even broader waistlines do show up to such good advantage in a tight feminine jacket.

Couple Race.

Couples race, partners being face to face, their arms stretched out with palms touching. They slide sideways to the goal and return.

One point is given the winning couple.

For the next heat they race back to back, with their arms again stretched out and fingers joined.

For the last event they race back to back with elbows locked.

Reducing Race

Contestants put hands on hips, and with knees bent

and assuming a squat position they race to the goal and return.

The word "race" is not well chosen.

Races for Men and Boys

The Barrel Roll.

For corpulent men and boys only. Contestants with little padding are seldom able to make the grade.

Each contestant is given a barrel as his means of transportation to the goal and return. All that is required of him is to furnish the motive power for the barrel. The usual method is to half lie across it and push with the feet.

This can be used as a relay race if the first contestants ever get back from the goal. The backward method may also be used.

Broncho Busting.

Contestants are divided into groups of five or six, each group being given a long and extremely hard pole. Further, it is hoped that all poles will be smooth and free of splinters.

Members of each team get astride their poles and when the signal is given race to the goal and return. There are three heats to the race.

It would scarcely be more difficult for six riders to ride a real horse than it is for six people of varying purposes and aims to ride this hobby horse and get anywhere.

Obstacle Race.

Members of each team must perform all the following

stunts before they may run back to touch off the next runner of their teams:

1. Go through a rope maze.
 2. Crawl under a net which is stretched very close to the ground.
 3. Run, clapping their hands, over a designated stretch, at the end of which they must sit down and touch the ground with their foreheads before continuing the race.
 4. Crawl between the rungs of a ladder.
 5. Walk a plank which is balanced between two rocks.
- The prize should be some long cool drink.

NOTE: For further Picnic Races see Indoor Races.

CHAPTER VI

FOR SMALL GROUPS

Games

Self-Analysis.

Players are divided into two groups. Those of one side are given adjectives while those of the other are given questions containing those adjectives. If necessary these may be written out on slips of paper and handed about, but ordinarily players remember both questions and adjectives. The one who has question number one reads it, and the one who has been given the adjective used in that question stands up and says, "I am!"

For example, question number one may read, "Who is more sentimental than I am?" and the Baptist minister who has been given that adjective stands up and says, "I am!"

This may continue indefinitely, or at least as long as the wounded pride of the guests will permit.

Choral Club.

There are always guests at a party, the author included, who dislike very much to have to burst forth into song but in this game the bursting forth is done en masse so no lives are lost.

Half the players, those who deserve to pay a penalty for being remiss in some other game, are blindfolded

and are seated with an empty chair beside them. All the other players take one of the empty chairs and at a signal from the leader start to sing at the top of their lungs some song previously decided upon. If the blindfolded persons are able to guess who is sitting and singing on either side of them they may take off their blindfolders.

Ghosts.

Half the players go out of the room to return one at a time wrapped in a sheet. The others are to guess who it is. They are timed.

When all the players of the one side have appeared in sheets and have been identified the other side goes out and does the same thing. The time necessary for identification for each team is added up and compared.

People look so queerly unlike when dressed as human beings, and so queerly alike when dressed as spirits.

Spoon Blind Man's Buff.

One of the guests who is blindfolded tries to identify some other guest by rubbing a spoon across his face. If he is successful in guessing that person takes his place.

This game is never popular with people possessing large noses.

Blind Sociability.

Guests are divided into two groups, the men at one end of the room and the girls at the other. One man and one girl are blindfolded and start out from opposite ends of the room with the purpose of finding each other to shake hands. When they have succeeded—note that I say *when*—the blindfolders are taken off and put on two other people.

This continues until every one has been blindly led into sociability. The sidelines are not allowed to give directions. They will want to.

Looking Into the Future.

Various properties are made available for guests who are told that they are to be given five minutes in which to make themselves look as they think they will look forty years from now. They are urged to seek privacy for putting on their makeup in order to have the presentation of each character as much of a surprise as possible.

Available properties should of course include much white hair (rope), canes, wrinkle pencils, spectacles, old-fashioned caps and clothes.

Knobbing.

Players form two teams, facing each other in lines. Each player takes a number which corresponds to the number of the one directly opposite him. Those of the same number are blindfolded, in their turn, and told to pick up a large rubber ball which has been placed on the floor between them. Score is kept of the player who first finds the ball.

Rubber balls are indecisive in movement, and heads bent in search, especially blindfolded heads, are prone to meet.

Couple Slap Jack.

Players form a large circle. Partners hold hands. One couple is chosen to be It. They run around the circle and suddenly tap the shoulder of some other couple. Immediately this other couple must run in the opposite direction from that taken by It.

When the two couples meet the "It" lady must shake hands with the gentleman of the second couple, while the "It" man shakes the hand of the lady of the second couple. Both couples immediately dash for the open space left by the second couple. The couple which reaches it first is safe while the other couple is It.

Pink to Blue.

One of the most fascinating pencil and paper games I have ever seen or heard of is the one of transitions. On the top of each sheet of paper is written a word like "Pink," from which word each person is asked to make a transition to the word "Blue," changing only one letter at a time but doing it in the fewest possible words. That particular transition would be as follows:

Pink, pine, fine, find, fend, bend, bead, dead, deed, seed, sled, bled, fled, flee, flue, blue.

Chair Rush.

See Coöperation under Mixers. The rules for Chair Rush are identical except that when a smaller group is playing it each one has a chair. After every one is hip-pity-hopping around the room the leader removes a chair or two. Those who are not successful at finding a chair when the musician suddenly bangs on the piano go into the center of the circle to sit on the chairs which the leader has placed there. They sit there while the game continues as before, the circle getting smaller each time while the group in the center gets larger.

The Noisy Hunt.

See The Musical Hunt under Mixers. Rules are the same except that each couple has been assigned an individual call like the call of some barnyard animal.

Competitive Beanbag.

Players of a circle number off by twos. The ones, who form one team, have a red beanbag and the twos use a blue bag. At the leader's command they start throwing the beanbags around the circle, the ones throwing to ones and twos to twos. The team which first completes the circle gets one point. Three trials decide the game.

This may be varied by having the blues throw in one direction and the reds in the other, or by having each player turn a complete circle after receiving the beanbag.

Hee Haw!

This is played like the old-fashioned "Buzz." The players count, and at every multiple of seven the one whose turn it is says "Buzz!" instead of the number. In this version of the game it must be "Hee Haw!" instead of "Buzz!"

Any player who makes a mistake must thereafter say, "Hee Haw!" whenever his turn comes, in addition to his number.

For each additional mistake he says an additional, "Hee Haw!"

Sight Unseen.

Guests are offered some kind of coinage suitable to the season with which to buy one of the envelopes up for sale. They are warned that the last ones are by no means the best ones. The envelopes are unsealed and contain some stunt to be done. The auctioneer silently reads the stunts, puts them back into the envelope and seals it, makes some comment on the stunt and then does her auctioneer's best to sell it.

See Comparative Dramatics under Mixers for material to use for required stunts.

Revised Snatch the Handkerchief.

Rules are exactly as for the old game except that players of each team are numbered. The players must be careful not to stand in their correct order of succession. The leader calls out, "Sevens out!" whereupon the two rival sevens run out from their lines and try to snatch the handkerchief. One seven will probably be at the right end of her line while the other seven may be in the middle, the first one thereby having considerable advantage over the other

Hidden Numbers.

A set of numbers running up to ten is prepared for each expected guest. These numbers are hidden all over the house. Players are told to hunt for them and to pick them up in order, bringing each number when found back to the leader who keeps score.

No matter how tempting a "2" may look a player cannot pick it up until he has first found a "1" and brought it to the leader. The first one to bring in the number 10 gets the prize.

The Inquisition.

Partners face each other with The Inquisitor between them. This Inquisitor asks a question of some person, some fairly personal question. That person is not allowed to answer it, his partner answering in his stead.

Lawyer DuBois, on being asked what his favorite diversion is, is of course pleased beyond words to hear his partner answer for him, "Chewing gum!"

Girls' Club Greeting.

A very cordial way of greeting fellow members at a girls' club meeting is for the girls to rub noses around the circle.

Men Dressmakers.

Each man is given a piece of cloth, scissors, needle, thread and pins, and is told that he will be given ten minutes to make some garment out of his materials. He may ask the advice of his partner but is allowed to accept no actual help from her.

Alphabetical Analysis.

Each person in turn admits that he and his fellow guests are ably described by certain adjectives to begin in turn with the letters of the alphabet. The first round of adjectives begins of course with "a," the next with "b," etc., etc.

The following conversation is typical: "We are all adorable. We are all awful. We are all amphibious." The next round may be: "We are all buxom. We are all beautiful. We are all bucolic."

Beanbag Puss in the Corner.

Each player has a beanbag and finds a corner as for Puss in the Corner. This game is played exactly like that well-known game except that players cannot exchange corners until they have exchanged beanbags.

If a beanbag falls short of its goal and lands in the middle of the floor the one for whom it was intended must run out and pick it up, making himself "free picking" for It to tag.

Obeisance.

The Empress sits enthroned in a chair which is draped to hide her extra foot, for she is thus afflicted. But no one of the guests is to know it. They are all sent out of the room and are asked to return one at a time and make obeisance to the empress. This they do by kissing her ankle. But when they bend over and put their hands on the ankle to put it to their lips the ankle separates itself from the rest of the body, and off comes the extra leg of the Empress!

After the amputator has recovered, the leg is again put not very firmly into place and the next victim is called in.

The leg is simply a stuffed stocking with a dainty shoe over the foot. The Empress sits on one of her own feet while this artificial foot is so lightly tucked under the draperies that the slightest touch will "amputate" it.

Guess Who!

All the girls of the group are asked to leave the room. They are brought back one at a time and are blindfolded before being allowed to enter the room. They are told that they are to be kissed and that if they guess correctly who kissed them that they can ask any forfeit they like of the guilty person.

Some girl whose absence will not be noticed has gone out just before the game began and has pasted a bogus mustache across her upper lip. Of course it is she who kisses each girl, disappearing immediately afterward until the girl has offered a guess as to who did it.

You!

Guests form a circle with It in the middle. Each has been given the name of an animal, and when It points suddenly at a person and says, "You! 1-2-3-4-5-6-7-8-9-10!" that person must say his name three times before It gets through counting. If he fails he becomes It.

Rhinoceros and hippopotamus and similar easy names are suitable.

A variation of this is to require the person pointed at to touch his left ear with his right hand and his right foot with his left hand.

Misplaced Adjectives.

The leader has given each guest a slip of paper on which is written one adjective. She begins to read a story, stopping whenever an adjective appears and asking for an adjective from one of the players. Giddy descriptions are the result.

Variegated Ruth and Jacob.

The old game Ruth and Jacob is played as usual except that Ruth makes her whereabouts known to Jacob in different ways, either by tee-heeing, by yoo-hooing, or by imitating some animal.

Dramatic Proverbs.

A proverb has been whispered in the ear of each player. Upon being questioned by It every one must perform some action that will give the meaning of the proverb. If It guesses what the proverb is the one whose proverb he guessed becomes It, while It is given

some proverb by the leader and the game goes on as before, the leader supplying new proverbs when needed.

Indoor Tag.

Any indoor tag game must of necessity be limited as to running area, so in this game players are divided into two lines without being divided into teams. Each person is numbered, and It stands just a bit away from the players ready to pounce on them and tag them when two numbers try to change places at the direction of the leader. If It succeeds in tagging a player that player gives his number to It and himself becomes It.

Musical Blind Man's Buff.

One player is blindfolded. All the others, each one of whom has been given some word of a well-known song, go dodging around him singing their one word over and over. When he catches one of them if he can guess who it is that player becomes Blind Man, and the words of the other players are changed in order to give him no clew.

Gossip.

Players sit in circle and number off by threes. Number one whispers some scandal in number two's ear, whereupon number three tells number two what he thinks of that scandal and why.

Each number two in turn then tells the group his scandal and what number three thought of it and why. Some interesting disclosures are inevitable.

When all this scandal has been digested players take new numbers, number ones becoming two, twos becoming

threes, and threes becoming ones. The game continues as before.

Then for the third and final time numbers change once more in order to give every one a chance to be the center of things, i.e., number two.

NOTE: For other Small Group Games see the Chapter on Mixers and the Chapter on Fill-Ins.

Partners

Geographical Partners.

Men are given the names of states and girls the capitals of those states as a means of pairing off for partners.

It is not an unheard-of thing for Sacramento to have to be separated from Florida or Springfield from Ohio.

Bag Burst.

Each man is given a paper bag which has been inflated and tied shut. He is to explode it and find inside the name of his partner.

No small boy enjoys the popping of an inflated bag any more than does his elder.

Musical Partners.

The men are given titles of very well-known popular or "old" songs, and the girls are given corresponding titles. The men are to sing the chorus to their song and each girl, as she recognizes the tune to which she holds the corresponding title, goes forward to claim her partner.

In some cases the recognition is difficult. If a man

really cannot sing he is permitted to dramatize either the action or the title of his song.

Applications.

Each man, on arrival, is asked to fill out an application blank with information about himself regarding:

- | | |
|---------------------|--------------------------|
| 1. Disposition. | 4. Degree of conceit. |
| 2. Bank account. | 5. Girth. |
| 3. Claim to beauty. | 6. General desirability. |

He is asked to sign his name on the back of his application.

When partners are wanted the leader passes these applications to the ladies and asks them not to look at the name of the author on the back but to read aloud the information regarding him and to guess, with the aid of other guests, who the author was. At the correct guess the guilty man comes to claim her for his partner.

Soup Letter Partners.

Soup letters corresponding to the last initials of the girls are put in a dish of water and the men fish for them with a bent pin on the end of a string.

As Busy as—

The committee has written out a number of well-known and commonly used phrases like "As busy as a bee" or "As pretty as a picture." These phrases are written out on separate slips of paper and are cut into two parts so that half the phrase is on one piece of paper and the other half on another. Each man is given the first half of a phrase and each girl a latter half. When the signal is given they are all to find the other half of their

phrase. The completed "phrase" makes a couple for the next game or for refreshments.

There are often misfits which have to be corrected by the leader. Miss Crosby holds "As neat as—" and she wants Mr. Wilder for a partner, so she pretends to think that his "sin!" completes her phrase.

A Touchy Subject.

The men are given pieces of paper on which have been written the names of the girls present. They have been quietly asked to write opposite each girl's name what they guess her weight to be. This is to be done some time during the evening before refreshments and without any ostentation. These "opinions" are signed and collected some time before refreshments.

When the leader is ready for them to pair off with partners she, having in the meantime asked each girl to tell her confidentially what her weight is, reads these estimates aloud. For example she takes the name of the first girl on each list, Nora Jameson, and reads what each man thinks Nora weighs. She has promised that the information given her by the girl will be confidential so she cannot announce what Miss Jameson weighs, but she does announce the name and estimate of the man who came closest to the correct weight. This man is to be Miss Jameson's partner.

This continues until all the girls are paired off with the men who made the cleverest, not the most flattering guess as to their net weight.

Partners Unaware.

The hostess has made a list of the girls present and opposite the name of each girl she has placed a number

without saying anything to the girl about it. When she is ready for her guests to pair off as partners she asks every man in turn to choose any number he likes, up to ten or fifteen or whatever the highest number is. As each man chooses a number she puts his name opposite that number and of course he is to be the partner of the girl whose name is opposite that particular number.

Cinderella.

Girls are sent into one room while men wait in an adjoining room. Each girl is asked to take off one of her slippers and give it to her hostess, who collects all the slippers, puts them in a basket and takes them into the room in which the men are waiting. The men are in turn asked to come to the slipper basket, close their eyes and choose a slipper.

After every man has chosen a slipper the girls are lined up behind a curtain with only their slipperless feet sticking out and the men, again in turn, are required to find their Cinderella by fitting on slippers until they find the foot their particular slipper fits.

Telltale Feet.

There are few things on earth that have less individuality than do the shoes which men wear.

The men line up behind a curtain and are asked to be silent. They must give no clew as to their identity to the ladies who are brought up to the curtain to choose a partner. Each lady in turn is asked to choose a pair of feet and then to guess the name of the owner of those feet. If she guesses correctly that man is her partner. If she is incorrect she will have to pick another pair of feet and continue this performance until she guesses

correctly the name of the owner of a pair of feet which she has chosen as likely feet for a partner.

As soon as a lady gets a partner he comes out from behind the curtain and together they watch the others as they choose and guess.

Instead of showing their feet men may be required to show their hands or their noses or their right ears. These features show very little more individuality than do the shoes, when thrust through a curtain.

Spin the Platter.

Each man in turn stands in the center of a circle and spins a pie tin or platter while his hostess calls out the names of all the girls present. The name called out just as his platter plops to the floor is the name of his partner.

Platters are heartless things and cannot be made to plop as one's heart desires.

The Menu Card.

The hostess has prepared a card on which she has written the names of foodstuffs of which girls are generally fond. Opposite each she has written the name of one of the men present. When she wishes her guests to pair off with partners she reads this menu aloud asking the girls to silently choose their favorite dish from the list she has read.

After this has been accomplished she turns to the girls in turn and asks them to name the dish they should choose as the one essential to their happiness. For example, she asks Miss Craven to choose a dish and Miss Craven assumes a blissful look, licks her lips and murmurs, "Dill pickles!" whereupon Mr. Dutton, who is

listed as dill pickles, is asked to come and claim Miss Craven as his partner.

The only unfortunate part of this particular method of choosing partners is the fact that the foodstuff names are so apt to stick to their involuntary owners. It will be a long time before his so-called friends will forget to call Mr. Wood, who is a dignified deacon, by the pet name "Sauerkraut!"

NOTE: For additional methods of choosing partners see the following:

1. Number Partners—Mixers.
2. Cripple Rush—Mixers.
3. Circle Rush—Mixers.
4. Double Circle—Mixers.
5. Blind Sociability—Small Group Games.
6. Grand March Figures—Chapter III.

Refreshment Stunts

Place Cards.

1. The hostess has procured a snapshot of each one of her guests, has cut off the head and has pasted it in the place of the head on some figure cut from an advertisement. No names are written on the place cards and guests find their places through their photographs.

That is a bit difficult to do when a dignified judge has to admit that it is he who tops off the figure of a Gold Dust Twin.

2. When possible, names are translated into scientific terms.

The translations of names into foreign languages always adds color, to say nothing of difficulty, to an occasion.

3. All men move one place to the right between courses. This may be used for large groups.

4. Each girl draws a number which designates the seat she is to have all through refreshments. Every man draws a slip on which is written a series of numbers, there being the number of a certain seat opposite the name of each course. For example, Mr. Willis' card might read: Soup—4; Meat—7; Salad—15; Dessert—2. After each course Mr. Willis is to find his new partner by her number which she has placed in plain sight in front of her plate. This method of seating guests is particularly effective with large groups.

5. All couples take a walk through the house between courses, having to follow a prescribed route. On return all men move one place to the right.

6. Each man draws a slip which slip informs him of his partner's number and the duty that each will have to perform before refreshments can be served. Meanwhile all the ladies have drawn numbers which correspond to those of the men. In order to expedite matters the duties required of the various couples should be easy of performance. This method of serving refreshments soon loses its flavor if too long-drawn out, or if guests have to wait too long for this ever so interesting part of an evening's entertainment.

7. All guests are required to turn their backs to the center of the room for one course, preferably the salad or dessert course.

Table Novelties.

Any novelty store will furnish several kinds of table hoaxes. For example, there is the spilled inkbottle which is most startling in its effect; the rubber bulb, which

being placed under the plate of an unsuspecting guest can make that plate do tricks which will make that guest question his sanity and eyesight.

Blarney.

No guest is allowed to partake of refreshments until he has paid his hostess a compliment.

Artificial Laps.

Each couple is furnished with a sewing board or a large tray to serve as a table for refreshments.

Chestnut Conversation.

Each guest is asked to tell a story, the oldest chestnut he knows. A prize is given the story-teller who tells the oldest wheeze.

Musical Dining.

If the piano can be heard in the dining-room it is very effective to have "music while you eat" or rather to have music interrupt the eating. Guests are told, just after they get nicely started on their refreshments, that the minute they hear the music from the piano they are to jump up, form a long double line and go marching about the room until the music stops. They hurry back to their seats in order to get in a few bites before the next musical outburst is heard.

Irregularity as to length of the rest periods will add spice to this musical program.

This may be used to good effect with large groups.

Table Relay Race.

Guests are divided into two teams, determined by the side of the table one sits on. At a signal the end play-

ers of each team start passing a knife or an orange, down their line, having their hands behind them. When the object reaches the end of the line it must be at once started back to the other end. Three heats decide the race.

Table Fish, Flesh or Fowl.

This is played across the table by the two opposing teams. A player from one side will toss a brightly colored paper ball, or almost any object that has weight enough to carry across the table but not enough weight to break anything on the table, across the table to some opposing player, calling out his name and perhaps "Flesh!" The person called upon must name a species of flesh before his opponent counts to ten. If he fails he gives a point to the opposing team. If he succeeds he takes the paper ball and tries to make a point for his team by catching some laggard among his opponents.

Finale.

As a finale to refreshment hour there could hardly be anything more to the point than the patchwork story. All evening long the leader or an assistant has been quietly going among the guests asking for adjectives. These adjectives are fitted into a story that contains the names of all the guests present and has for its theme the party of the evening, with imaginary happenstances. This is one of the most successful finales to a refreshment hour that I have ever seen tried.

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